

LF Examiner

August 2001
Vol. 4, No. 9

formerly MaxImage!

Report From the Field

Filming for *Coral Reef Adventure*

by Michele Hall

For most of my filmmaking career I've worked behind the camera, making documentary television and LF films that focus primarily on marine wildlife. It's become a comfortable role: I produce, and my husband **Howard Hall** directs and is the primary cameraman. We hire a team of divers for the fieldwork and sub-contract for post-production services. Our very small, home-based operation is run by just Howard and myself.

During the 1999 **Large Format Cinema Association** conference, **Greg MacGillivray** approached me to discuss participating in one of his Great Adventure Films®, *Coral Reef Adventure*. But Greg wanted us to do more than merely organize location logistics, direct, and shoot underwater sequences for a film that would document the beauty and health of South Pacific coral reefs. He also wanted us to appear on camera, so that the audience could see the challenges we face as under-

(See *DIVE* on page 6)

Inside LF Examiner

Shindler's Site	2
25 Years Ago in LF, by Peter Crane	3
The Biz: Film Stock, Deals, etc.	4-6
GSTA Economic Impact Study	7
Premiering This Month	9
Box Office Data	10-11
In Production	12-13
Bookings Data	15-21
Directory	22-23
Classified Ads	23
Shorts	24

LFCA Digital Sessions

The closing day of the **Large Format Cinema Association's** conference in May (see *LFX*, June/July 2001) was largely dedicated to three sessions on the impact of digital technology on the LF industry. The presentations dealt with image acquisition, image manipulation, and exhibition, respectively.

Chairing all three was **Robert Dennis** of **Consolidated Film Industries, Inc.** The first two sessions were held in the auditorium of the **Academy of Television Arts and Sciences**, and the third was held at the **Loews IMAX Theatre** at Universal Citywalk.

Acquisition

On the image acquisition panel were **Steve Schklair** of **Cobalt/Paradise FX**, **Barry Clark** of **Mandalay Media**, director **Keith Melton**, cinematographer **Sean Phillips**, **John Galt** of **Panavision**, and **Price Pethel** of **Disney's Secret Lab**. Several of the panelists showed footage printed from digital sources to 35mm or 5/70.

Schklair pointed out that digital techniques are merely tools, and that audiences don't care what tools filmmakers use, as long as the story is good. Presenting a test captured with a 24 fps progressive-scan camera and printed to 5/70, he underscored the rapid changes going on in the industry by saying that the six-month-old footage no longer represented the "state of the art."

Clark, who produced the 3D LF *Galapagos*, said that after making that film he realized that 24p cameras could be effectively used for some LF applications, adding that he was in the process of launching several 3D LF projects that will be captured digitally.

Melton, the director of *Cirque du So-*
(See *LFCA* on page 8)

Edwards Shuts IMAXes

On Aug. 1, **Edwards Theatres Circuit** closed its six **IMAX®** theaters as part of the bankruptcy process which began with a Chapter 11 filing in the summer of 2000.

In July, bankruptcy judge **Lynne Riddle** approved **Edwards'** rejection of the leases on the **IMAX** projectors in six existing theaters (in Irvine, Ontario, Valencia, and Fresno, CA; Houston, TX; and Boise, ID), on two systems delivered but not installed, and on six projectors in theaters that have not been built. A spokesperson for **Edwards** said that the **IMAX** theaters had not been profitable for the company.

On its side, **Imax Corporation** charged **Edwards** in press reports with "negatively impacting **Imax's** brand." **Imax** also asserted in court documents that their agreements require **Edwards** to pay **Imax** US\$29 million if they reject the leases. The contracts require minimum rental payments of \$355 per seat per year, and provide that if the contract is breached the present value of that minimum amount over the remainder of the lease period, discounted by the current prime rate, is due to **Imax**. The total includes pre-petition debts of \$4.5 million, as well as some post-petition amounts. The 14 **Edwards** theaters included a mix of 486-seat GT theaters and 270-seat SR houses. **Edwards** denies the validity of **Imax's** argument.

If it stands, **Imax's** \$29 million claim makes it the largest unsecured creditor in the proceeding. In less acrimonious circumstances, the bankruptcy process would proceed by distributing the debtor's remaining assets proportionally among its various creditors, a process that normally would take a few months. In light of the legal wrangling that is to be expected in

(See *EDWARDS* on page 9)

Founded as MaxImage!
in 1997.

August 2001
Volume 4, Number 9

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Contributors to this issue
Peter Crane
Michele Hall
Marty Shindler
Hirokyu Suzuki

Published 11 times a year by
Cinergetics, LLC, and distributed
by first class mail.
Printed in the U.S.A

ISSN 1532-5504 (provisional)

Subscriptions: US\$327
Outside North America: US\$377
All payments must be made in
US funds.
Substantial discounts are availa-
ble for multiple subscriptions to
the same address.

Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
Fax: 410-997-2786
editor@cinergetics.com

© 2001 by Cinergetics, LLC
All rights reserved. No portion of
this publication may be repro-
duced by any means without
written permission of the copy-
right holder.

Individuals and organizations
wishing to reprint articles from *LF
Examiner* should call our offices
for permission, which is usually
given.

The opinions of contributors are
not necessarily those of *LF
Examiner* or its parent company,
Cinergetics, LLC.

Trademarks referred to in *LF
Examiner* are the property of their
respective owners.

Classified Advertising
is accepted in the category of
Employment.

The rate for organizations to
post job opening announcements
is US\$0.50 per word.

There is no charge for individu-
als to post an ad in the "Position
Sought" category.



by Marty Shindler

A Case for Consolidation

The airlines and banks know all about it. The major CPA and consulting firms have been through the process several times. So have many of the companies in the telecommunications industry. And now the conventional theater chains are being affected by it.

"It" is *consolidation*, the merging of smaller companies into larger ones.

Few industries that have experienced significant growth have remained unaffected by consolidation. Usually, consolidation provides the resulting company with efficiencies of scale, access to a larger customer base, and new technologies and products, while reducing competition.

The LF industry has grown in many ways through the years. The number of screens and films has increased, and the number of organizations staking out a territory for their products and services in the LF "food chain" has grown. Unfortunately, there has *not* been growth in profitability or in economic prowess. There has also not been any real consolidation. Instead there has been a proliferation of small companies.

It is time for the LF industry to consolidate certain parts of the chain.

The result will be a stronger industry, ready to move up to the next level of growth and to face the challenges ahead. Consolidation could provide part of the economic stimulus that is sorely needed at this time.

Although consolidation is not needed throughout the industry, all would be positively affected. Let's take a look, segment by segment.

Distribution. Film distribution is prime for consolidation. The fact is that there are too many distributors with only one or two films each, chasing exhibitors in a highly fragmented market. With so little to offer, they can't build the long-term relationships that would make their businesses sustainable.

Shindler's Site

As new producers have entered the industry in recent years, most have opted to self-distribute. They prefer to have complete control over their income and expenses and may mistrust a larger distributor's willingness to actively promote an "outside" film. But releasing only one film every other year or so, a small distributor cannot take advantage of the efficiencies of scale that come into play when fixed expenses are spread across multiple films.

Consolidation of distribution could accelerate the LF industry's move toward more day-and-date releases, which I believe is essential to continued growth.

And consolidation of distribution would have benefits beyond the exhibition end of the business. The Economic Impact Study I recently prepared for the **Giant Screen Theater Association** (see page 7) demonstrated the importance of ancillary revenues—particularly home video—to a film's profitability. Bundling of rights could make for a more efficient sales process here as well. A distributor with a large stable of films will be able to strike better deals than a single-film distributor.

Exhibition. For the most part, the exhibition side of the industry consists of hundreds of independent screens with distinct programming needs and booking processes. Given the various types of theaters, from natural history museums to theme parks, the chance of any one film meeting such a wide range of needs is low. Distributors must get to know literally hundreds of decision makers, learn their goals, preferences, and budgets, and negotiate specific deals with each, one-on-one. It is a time-consuming and inefficient process.

There is an exception to this, of course: the commercial chains generally have one person who handles bookings for all of the circuit's LF theaters. However, there is still not a critical mass of multiplex theaters and it is not clear how the current difficulties of the commercial chains will be resolved. (See "Edwards Shuts IMAXes" on page 1.)

However, groups of exhibitors could band together to negotiate contracts jointly, with one institution acting as the primary liaison to the distributor. The resulting savings would enhance the distributor's profitability and allow for more favorable terms for the theater.

Production. Given the difficult process of raising production financing, there may be little room for consolidation in this segment. In fact, because there are relatively few companies that rent production equipment and provide related services, this may be an area in which new competitors could successfully enter the market. Here, increased competition—the opposite of consolidation—would stimulate the industry.

Post production. I don't believe any real benefits could be gained by consolidating the few existing LF post-production companies. However, consolidation of distribution might allow for more competitive pricing if fewer customers brought more projects to post houses instead of the current practice of many customers with smaller projects.

Some may say that too much consolidation could cause monopoly-like conditions, if not in a true legal sense, at least in perception. But this is how **Imax**, a vertically integrated company that dominates the industry, has been perceived for much of the last 30 years. The consolidation of other companies could establish more viable competitive forces while enhancing efficiency and profitability all along the food chain.

It is not an easy time for the LF industry. We are in need of, and ready for, a dramatic change. I have made a case for consolidation. It is time for action.

Marty Shindler is CEO of The Shindler Perspective, Inc., an organization specializing in providing a business perspective to creative, technology, and emerging companies. Marty may be reached at Marty@iShindler.com.

25 Years Ago in Large Format: Summer of 1976

by Peter Crane

This is the first in a series of occasional columns about the history of the LF industry by veteran consultant Peter Crane.

Twenty-five years ago this summer, two LF films opened in two new IMAX theaters as part of the United States' bicentennial celebration. In Washington, DC, the Smithsonian Institution's **National Air and Space Museum (NASM)** became the capital's leading attraction with *To Fly!*

Three hours to the north, Philadelphia's bicentennial project featured a 700-seat IMAX theater (for some reason identified as a "family living attraction"). The film produced for the theater was titled *The American Years* and bore the bulky subtitle, *A history of the United States as seen through the eyes of the common man*. The theater, located a few blocks from Independence Hall and the Liberty Bell, was expected to draw heavily from the huge crowds that visited the two monuments and inundated the entire historic area.

However, the crowds never materialized at the theater, nor did a marketing and promotion effort, either during or after the bicentennial year. Budget problems, city politics, and other issues led to an early closing of the theater in late 1977 and its subsequent demolition.

But the two theaters established IMAX as an exciting new film medium. In 1970, **Imax Corporation** (then known as **Multiscreen Corporation**) had opened the first 15/70 theater at Expo '70 in Osaka, Japan. During the next five years, four permanent IMAX theaters came on line: at theme parks in Toronto's **Ontario Place**, Florida's **Circus World**, and Ohio's **Cedar Point**, and at the **Reuben H. Fleet Science Center** in San Diego, the first LF dome theater.

Many filmmakers had sought to produce the films for Washington and Philadelphia, but **Francis Thompson, Inc.**, of New York was selected to make both. Many explanations were given for this, but one fairly reliable theory is that sponsor **Conoco, Inc.**, (now DuPont) and NASM's

director, Apollo 11 astronaut **Michael Collins**, favored Thompson because of his success as a documentary film maker. He had won an Academy Award® for *To Be Alive*, a three-screen, 35mm presentation for the Johnson Wax pavilion at the 1964-65 World's Fair in New York.

Philadelphia's selection of Thompson



The National Air and Space Museum drew record crowds on opening day, July 1, 1976.

was the result of many factors: city politics, a desire to upstage NASM, the fact that Thompson was a Pennsylvania native, pressure from funding sources...and on and on. Thus, one producer was appointed to make two historic films, both of which had to be ready in time for the bicentennial celebrations of the two cities expecting the greatest number of visitors.

Thompson was faced with a dilemma. He couldn't personally direct both projects himself, so he took charge of the Philadelphia film and appointed **MacGillivray Freeman Films**, in Laguna Beach, CA, to make the film that would become *To Fly!* And the rest, as they say, is history.

The openings of the theaters and their films were fraught with problems that

challenged the dedication and energy of those involved. In Philadelphia, problems arose daily. Most critical were financial issues, particularly with the film's production. When the city failed to cover budget overruns, Thompson was able to obtain the needed funds from **S.C. Johnson & Son, Inc.** (Johnson Wax). In addition, Johnson funded a major portion of the project's marketing, including a heavily publicized premiere. At this event Philadelphia mayor Frank Rizzo introduced the chairman and owner of S.C. Johnson as "Mr. Jackson" of the "Jackson Wax Company," to the delight of the media.

In Washington, delayed approval of structural modifications forced the Air and Space theater to open with a screen several feet short of its specified height. (To this day it has a non-standard 1.5 aspect ratio.)

However, this and many other problems were completely overshadowed by the tragic death of co-producer and co-director **Jim Freeman** at age 32, on the very afternoon of a special premiere screening of *To Fly!*, a week before the museum's opening. Jim was killed scouting for a TV commercial when his helicopter crashed in the California desert. Only upon the insistence of Jim's mother and sister did the show go on. I'll never forget the standing ovation the film—and Jim—got from the teary-eyed audience at that screening.

The year 1976 marked a turning point for Imax Corporation and the infant LF industry. Although Philadelphia's experience was less than ideal, the popularity of *To Fly!* and the National Air and Space Museum exposed huge new audiences to the IMAX experience, and led the way in building the institutional market for giant-screen theaters that would become the core of the LF industry over the next two decades.

Peter Crane worked with Francis Thompson during the 1964-65 World's Fair in New York, then joined Disney's W.E.D. Enterprises. In 1971 he founded Peter Crane Associates, which has been involved with the development of more than 50 IMAX and special format theaters. Peter can be reached at mike4film@aol.com.

Photo: NASM

THE BIZ

FILM STOCK

MTM has AUD\$2.7M loss in FY '01

MTM Entertainment Trust (MME) has announced a loss for the fiscal year ending June 30, 2001, AUD\$2.7 million (US\$1.4 million). MME owns four IMAX theaters in Australia (Sydney, Adelaide, Brisbane, Melbourne) and recently formed a wholly owned subsidiary, **World's Biggest Screen Pty Ltd.**, to operate them. The stated loss does not include the effect of IMAX operations, which the company said should result in "additional substantial losses."

Meanwhile, the offer made by **Sunder-ton Pty Ltd.** to buy out MME shareholders (see *The Biz*, *LF Examiner*, June/July 2001) has been extended to Aug. 17.

Wolper making LF *Race to the Pole*

DEALS

The **Wolper Organization** has announced that it will produce *Race to the Pole*, an LF film that will follow two teams of athletes—five men versus five women—as they trek from the equator to the North Pole. In an interview with *LFX*, producer **Mark Wolper** pointed out that "the only advantage men have is upper body development," and that "the longer an adventure race is, and more disciplines [i.e. running, rock climbing, etc.] are involved, the

more equal men and women become."

Wolper says he suggested the idea to **Imax Corporation's** president of film, **Greg Foster**, in a meeting to brainstorm new LF film concepts. The producers are seeking sponsors and a broadcast partner that would run a series of six to eight hour-long TV episodes to be shot simultaneously with the film and aired after the LF release in early 2003. The LF film will be distributed by Imax.

Each team of contestants in *Race to the Pole* will be provided with identical resources, prohibited from using air transportation, and required to travel via certain "historical, educational, and cultural checkpoints, such as the Grand Canyon, Niagara Falls, and the Rocky Mountains." Production begins in March 2002 and will continue for four to six weeks.

The Wolper Organization has produced award-winning documentaries such as *The Hellstrom Chronicle* and miniseries such as *Roots* and *The Thorn Birds*.

L-Squared, MTV to make *Enigma*

L-Squared Entertainment and **MTV Films** have agreed to produce *Enigma 2013*, a 3D LF computer-animated music film described by MTV senior vice presi-

dent **David Gale** as "a visual representation of music, sort of like *Fantasia*, but even more impressionistic." The 40-minute film will be produced by **L-Squared's Brett Leonard** and **Michael Lewis** and directed by **Glenn Grillo**, the CGI animator behind *Spawn*. The producers have not yet announced any of the performers or songs that will be featured in the film, which is set to premiere in the summer of 2002.

A worldwide live concert tour will accompany the film, with performers and musical genres that will change to suit the tastes of the regions visited. MTV will promote the film and tour on its cable TV channels and Web sites.

Imax sells Digimax to Toho

Imax Corporation has sold a Digimax™ DLP® digital cinema projector to **Toho Company Ltd.**, Japan's largest cinema chain. The projector, Toho's first digital system, was installed in the **Umeda sukara-za Cinema** in Osaka in July. Imax says that Toho plans to open more digital theaters in Osaka by the end of the year.

Honda puts up \$4M for *Stomp*

American Honda Motor Corp. has agreed to contribute slightly more than US\$4 million to the production of *Stomp: A Pulse Odyssey*, an LF film being produced by **Giant Screen Sports**, **James D. Stern Productions**, and **Harriet Leve Productions**. As exclusive "global presenting sponsor" the automaker will receive credits and logos on all marketing materials and ancillary products, have the right to use footage from the film in its commercials, and place a promotional message at the beginning of the film. Speaking to *LFX*, producer **Steve Kempf** stressed that the message will not be a commercial and will not feature Honda cars.

The film, budgeted at \$5 million, features the off-Broadway percussion troupe in locations around the world, and will be distributed by **Giant Screen Sports** next spring.



Bears is distributed by the National Wildlife Federation and Primesco.

THE BIZ

DEALS

Trane sponsors Panda film

Imax Corp.'s *China: The Panda Adventure* is being sponsored by Trane, the air conditioning subsidiary of plumbing manufacturer American Standard. In exchange for an undisclosed sum, Trane is the worldwide presenting sponsor of the film, which opened this summer.

Sky High gets CDN\$2M from CDP

CDP Capital Communications has announced that it is investing CDN\$2 million (US\$1.3 million) in Sky High Entertainment to support *Courage*, an LF film now in production. CDP and Sky High are both located in Quebec city, Canada.

Candide to produce DCI Web sites

New York-based Candide Media Works will develop and produce a series of new Web sites for Destination Cinema, Inc. The companies say that the sites will include both consumer-oriented pages and business-to-business sections that will permit DCI to better serve its theater customers.

The president and CEO of Candide, Paul Fraser, was formerly with Imax Corporation and the LF division of Ogden Entertainment.

Companies on the move

The following companies have moved their offices this summer. Please see the Directory in this issue (pages 22-23) for the new addresses and contact information.

MegaSystems, Inc.

National Wildlife Federation, LF Film Division (Ed Capelle)

SK Films, Inc.

Certs sues Ideal, Imax, Verizon

In May, Pfizer Inc., whose Warner Lambert subsidiary makes Certs breath mints, filed a lawsuit against Ideal Entertainment, Imax Corporation, and telecommunications giant Verizon, alleging that the three deprived Pfizer of the benefits of its exclusive presenting sponsorship

deal for the LF film *All Access*. At the end of July the parties came to a settlement, the terms of which were not disclosed.

The lawsuit stated, "In actions reminiscent of the hit Broadway musical *The Producers*, Ideal and Imax sold Verizon sponsorship rights that they did not have because they previously had sold them to Pfizer." The complaint asserted that the recent sponsorship arrangement Imax and Ideal had established with Verizon (see *The Biz*, *LF Examiner*, May 2001) violated Pfizer's rights to approve all additional sponsors and promotional materials. Verizon's campaign did not include the phrase "Presented by Certs®" which Pfizer said was mandated by its contract with Ideal and Imax, thereby creating confusion as to the primary sponsor of the film.

As of early August, references to *All Access* could no longer be found on Verizon's Web site, but an attorney for the company said that that was not a result of the settlement, but because the promotion had always been set to conclude in June.

Germany's N.e.U.e. insolvent

In late July the N.e.U.e IMAX theaters in Bochum, Düsseldorf, and Frankfurt, Germany, filed an *insolvenzverfahren*, which is similar to the U.S. Chapter 11 bankruptcy process. Several distributors were notified by N.e.U.e. managing partner Gerhard Linz that they would have to contact the theaters' lawyers in Germany to recover LF prints held at the theaters.

Reportedly, the Bochum and Frankfurt theaters remains open, and Linz tells LFX that N.e.U.e. minority owner Volker Reich is moving to acquire them at the conclusion of the insolvency process. According to Linz, the Düsseldorf theater will probably remain closed.

Sudduth, Bleiberg resign

In June the board of directors of Science Place in Dallas, TX, asked president and CEO William "Mac" Sudduth and executive vice president Elizabeth Bleiberg to resign. Bleiberg left immediately, but Sudduth is continuing in a con-

sulting role pending the selection of a permanent replacement. Board chairman (and head of Enterprise Rent-A-Car) John Grimes is serving as interim president.

In comments to the *Dallas Morning News*, Grimes said that flat revenues from membership and IMAX attendance had led to the changes. "It seemed like we were doing a lot of things in the mode of the old economy," he said, adding, "We're looking for a new leadership direction."

Sudduth and Bleiberg have publicly expressed their support for the Board's goal of doubling attendance in the TI Founder's IMAX Dome Theatre, Sudduth telling LFX, "I'd like to see them do it." In an e-mail message, Bleiberg said, "I support any action that leads to the improvement of the Science Place."

Sudduth and Bleiberg have worked together in similar positions at four institutions over the last two decades, starting at the North Carolina Museum of Life and Science, in Durham. In the mid-1980s the two went to the Louisville Science Center, where they launched the IMAX theater, moving to Science World British Columbia in Vancouver in 1990 for a year. In 1991 they started at Science Place, opening the IMAX dome theater in 1996 as part of a major expansion of the facility.

Other personnel changes

Tom Sanford, formerly manager of the Entergy IMAX Theatre in New Orleans, is now managing the CineVentures Alaska LF theaters in Anchorage, AK.

Former Regal projectionist Patrick Caldwell is now a service technician for Imax Corp. out of Port Lavaca, TX.

Elmar Elmiger is the new manager of the IMAX theater at the Swiss Transport Museum in Lucerne, replacing Peter Hauri, who left earlier this year.

Donna Davidson is leaving her position as vice president of project development at BRC Entertainment Arts to move to England with her husband. The couple are expecting their first child this fall.

PERSONNEL

Filming *Coral Reef Adventure* 300 Feet Deep

(from **DIVE** on page 1)

water LF filmmakers. We've participated in a few behind-the-scenes segments for television, but appearing in a film of this magnitude would be a different story. Although we had misgivings, Greg insisted that it was the best way to make the film.

We naturally wanted to make *Coral Reef Adventure* stand out in the highly competitive LF film market. So to add true adventure to the film, we decided to attempt things that had never been done before. Potentially dangerous things! Using exotic gas mixtures, our divers would take the IMAX camera deeper than it had ever gone before, outside a submersible.

We wanted to film ichthyologist **Richard Pyle** capturing new fish species in Fiji at depths below 350 feet (106 meters). This is more than 200 feet (61 meters) deeper than the accepted sport diving limit. In 35 years of sport and technical diving, Howard had never gone this deep, nor had he breathed the exotic gas mixtures necessary for diving at that depth. And no one had ever dived below 250 feet (76 meters) with an LF camera housing.

To pull this off would require using something other than standard SCUBA diving equipment. Howard and cameraman **Bob Cranston** have used a mixed-gas, closed-circuit re-breather (CCR) system for more than ten years. The CCR's computers blend precise concentrations of air and oxygen. But since even this oxygen-enriched air becomes poisonous at the depths they were planning to reach, a tri-mix gas of oxygen, nitrogen, and helium was needed.

During the 21 deep tri-mix dives the deep team made, they routinely descended below 350 feet. Howard reached a maximum depth of 372 feet (133 meters), and Richard actually descended below 400 feet (121 meters). Each dive included a maximum of 30 minutes at depth, followed by three to four and a half hours of decompression. Safety protocols dictated that the

team make only one deep dive per day, followed by no physical exertion. So on deep diving days, all underwater activity was devoted to filming Richard working in what he calls the "twilight zone." The rest of the day was typically used for topside shooting.

The deep dives involved more than just reworking our life-support systems and diving protocols. Our main underwater camera was the IMAX MKII, secured in our aluminum housing that Howard and Bob designed. We've used this housing on

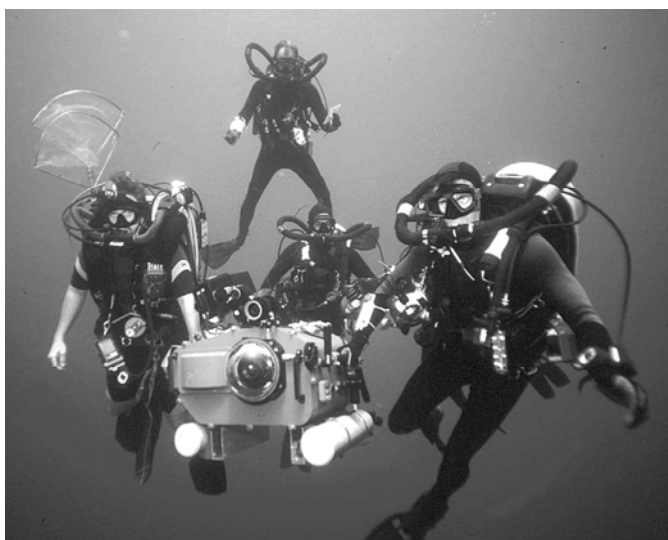
Unfortunately, the pressure compensation system led to camera failures in half of the deep dives. The most alarming incident occurred during our last tri-mix dive in Fiji, when a leaky seal in the pressure-compensation device caused the housing to take on water.

A flooded underwater housing creates several problems, the most obvious of which is the damage to the US\$200,000 IMAX camera. But at 300 feet, descending along the face of a sheer wall that drops well below 1,000 feet (300 meters), water damage to the camera would probably be the least of a diver's problems. Completely flooded, the housing would be more than 200 lbs (91 kg) negatively buoyant. Attempts to save it would be extremely dangerous because at these depths physical exertion can cause decompression illness or blackout. A diver's only hope would be to lodge the falling camera against the cliff face, hoping to make it stick there before it plummeted into the abyss. Then the team could attempt a recovery the next day.

Howard had discussed this possibility with the team, and they had decided that if the situation arose they would let the camera go. But would they really have the courage to just watch it tumble into the darkness?

So it was disquieting when, on the last day in Fiji, the team was at 300 feet and Howard saw and heard the housing's leak-detector alarms. He couldn't feel any immediate change in the housing's buoyancy, so the leak apparently wasn't catastrophic. In the midst of a deep tri-mix dive, they couldn't immediately rush the camera to the surface without violating their decompression requirements. And it would take at least 15 minutes to get the housing to a shallow enough depth for the safety divers to recover it.

Having suffered a string of camera failures on previous tri-mix dives, and since immediate ascent wasn't possible, Howard decided to continue filming. He and Bob quickly shot five brief scenes. Although



L to r: Richard Pyle, Bob Cranston, diving assistant, Mark Thurlow, Howard Hall. Note pressure compensation tanks below camera housing.

four other LF films, but normally it's only good to 150 feet (45.5 meters). The pressure at 350 feet would crush it like a paper cup. So Howard and Bob devised a pressure-compensation system of regulators and air tanks to pump air into the housing during descent, counteracting the extreme water pressure. This allowed the housing to be taken to any depth, although it meant that the camera had to run in a very dense gaseous environment.

Because one of the film's goals was to document Howard using the MKII camera, we needed a second LF camera that could also dive deep. MFF's "splash" housing, which holds the W14 camera, is normally good only to ten feet (three meters). So it too was modified with a pressure-compensation system, enabling Bob to film Howard at 300 feet.

GSTA Releases Economic Impact Study

by the Shindler Perspective, Inc.

In late 2000, the **Giant Screen Theater Association** selected **Marty and Roberta Shindler** of the **Shindler Perspective, Inc.**, to conduct a study of the economics of the LF industry. The full report is available online to GSTA members at www.giantscreentheater.com. It is also available in printed form to both members and non-members through the Web site.

The report's recommendations, as summarized by the Shindlers in their overview article and edited by *LFX*, are outlined below. (See also *Shindler's column on consolidation on page 2*.)

General

- Open channels of communication among the various industry segments, including institutional and commercial exhibitors, producers and distributors, and production service providers, to achieve common goals of producing, distributing, and exhibiting quality films in a cost efficient manner.
- Define the criteria of what exhibitors won't show so that filmmakers will know what clients won't buy. This is not in-

tended to censor, but to eliminate the surprise that filmmakers experience when films they thought would be acceptable to institutional exhibitors are rejected.

- Analyze the needs and wants of ticket-buying customers.
- Consider more flexible interpretations of institutional mission statements. See films as an opportunity to bring new audiences into the institution. We do not propose compromising principles or ignoring the mission to the point of losing the core audience.

Economic

- Allocate a larger portion of box-office revenue to producers, creating, in theory, more funds for future productions. Revised rates should be subject to good faith negotiation, but should also include more innovative terms on both sides of the lease.
- Work with vendors to negotiate better pricing on large purchases, especially prints (one of the hottest topics in the survey).
- Maximize revenue across all distribution windows, especially ancillary products.

- Consider formal buying sessions at industry conferences where many new films are screened. This would provide economies of scale to distributors and could improve terms offered to exhibitors.
- Consider developing group film-leasing consortiums, in which one organization would represent the group. After the individual members had viewed the films, the designated organization would have the authority to book films on behalf of the group.
- Work toward more day-and-date releases to allow all theaters the opportunity to gain from the exposure created by more national and regional publicity campaigns. This will be particularly beneficial as the number of theaters continues to grow in both the educational and commercial segments.
- Institutions' mandate to support lifelong learning should be extended to encouraging talented young filmmakers to enter the LF industry. Failure to provide such support could lead promising young people to choose other mediums.

Howard now admits that they may lack the artistry one might expect of a seasoned LF director, at the time, with the alarm's strobe light flashing and audio alert blaring and his mind reeling from helium jitters, his only hope was that he'd remembered to set the focus. When the surface crew inspected the camera 15 minutes later, they found only a cupful of water in the housing and no damage to the camera.

There were other heart-stopping moments. At the end of another dive I noticed something that resembled a jellyfish descending through the water. I saw Bob following it down to the reef as fast as he could. My stomach jumped into my throat as I realized he wasn't chasing a jellyfish; rather, he was pursuing the glass dome to the W14's housing, which had blown off when the pressure compensator failed, instantly flooding the housing and camera. Once on the surface, the W14 was

thoroughly rinsed in fresh water. Assistant cameraman **John Anderson** disassembled the camera down to the tiniest screw and washer, then dried, greased, and reassembled it. His diligence paid off, and within a few days the camera was back in use.

Perhaps the most distressing event occurred after one of the 350-foot tri-mix dives when Howard developed a case of decompression illness, a first for him. That evening, as soon as he recognized and acknowledged the symptoms (which began with numbness of his right foot that progressed to loss of muscular control of that leg), he re-entered the water with another diver to begin a three-and-a-half-hour in-water recompression treatment. I anxiously sat vigil in a small inflatable, talking with Howard via our underwater communication system. He emerged at 10:15 p.m., cold and tired. Though the treatment arrested the symptoms, he still

required four compression chamber treatments in Suva. A week after the incident, we returned home to California. Three weeks later he was again diving Fiji's coral reef to 300 feet, with no residual affects.

Although these were the most exciting moments, most of the project proceeded without such problems. In 179 days of traveling and filming, Howard and I had some fantastic adventures and captured groundbreaking footage. Our dive team as a whole logged 2,421 dives and 2,810 hours in the water; Howard logged 410 hours and I logged 250. Over 500,000 feet of 15/65 film was shot above and underwater.

As a bonus, while in Fiji Richard Pyle discovered a previously unknown species of fish and plans to name it after Greg.

For more details about our Coral Reef Adventure, please visit www.howardhall.com and click on "Current Productions."

Three Digital Technology Panels at LFCA Conference

(from LFCA on page 1)

leil: Journey of Man, praised the unmatched quality of LF film, but added that "this amazing end result has until now basically allowed us all to put up with all the inconveniences and encumbrances of a shooting with a 15/70 system." He listed some of the advantages that smaller, lighter digital cameras would provide: shooting for 52 minutes without reloading, sync sound, Steadicam shots, and less distraction for actors. While granting that today's digital cameras don't match the quality of film, he opined that they soon will. "It's not an *if* proposition, it's a *when* reality," he said.

According to Phillips, small digital cameras would permit LF filmmakers to shoot spontaneous *cinema verité*, a technique used in many documentary films but unheard of in LF. He added that 3D films don't need as much detail as 2D, since stereoscopic images are perceived as sharper than the 2D pictures they use. Phillips said that the standards for digital cinematography should be higher than the current 2K resolution, which is the same level of detail as in an HDTV picture.

Pethel presented comparisons of footage shot simultaneously in both 35mm and 24p digital. Saying he tried to challenge the digital camera with high-contrast scenes and other difficult situations, he compared shooting digital today with shooting reversal film: proper exposure is critical, and there are fewer options for manipulation after the fact. When he asked the audience to vote on which sequences were digital and which film, a majority guessed correctly, but perhaps a third of this expert group got it wrong.

Manipulation

The panel on digital manipulation consisted of moderator **David Keighley** from Imax subsidiary **DKP/70MM Inc.**, **Chris Reyna** of **Imagica USA**, **Ben Stassen** of **nWave Pictures**, **Efilm's Bill Feightner**, and **Gord Harris** from Imax.

Reyna said that current 24p cameras are usable in 15/70 production for some limited purposes, and that digital will be increasingly important in all aspects of production and post production. Despite this, he predicted that LF images will continue to be captured on film for at least ten more years. Reyna also warned that rapidly changing technical standards make digi-

establish a digital intermediate standard that will be capable of accommodating the large amounts of data that the current formats provide.

Imax's Harris described the various digital tests that would be presented in the next session, including footage director **Stephen Low** had shot with a 3D HDTV rig on a deep ocean dive in the summer of 2000. Such a rig could be made small enough to use on a Steadicam, Harris said.

Exhibition

The final digital session consisted of 15/70 screenings of digitally originated material in both 2D and 3D. Between the 2D and 3D reels, consultant **Michael Karagosian** spoke about the current state of the art in digital cinema projection for the conventional film industry. (The text of his talk is at www.mkpe.com/articles/LFCA_2001) Included in the 2D reel was Low's 60i underwater footage; other deep-sea footage shot at 24p and presented by Steve



The "Digital Manipulation" panel, l to r: William Feightner, Ben Stassen, Chris Reyna, Gord Harris.

tal unacceptable as an archival storage medium. He said that Disney's recent transfer of *Beauty and the Beast* from disintegrating 10-year-old magnetic tapes to CD-ROMs provided a case in point, adding that it was fortunate that Disney had the resources to save the data on the tapes.

Stassen, referring to the models who had appeared in many of the tests shown during the day, jokingly asked whether 24p cameras work as well when shooting unattractive women. He also said he hoped to be the first director to use a 24p camera to make an entire LF film.

Feightner said that filmmakers should consider the various digital and film formats as tools, and pick the right tool for the specific job they are trying to accomplish. He said that Efilm is working to

Schklair; Imax's A-B comparisons of footage shot simultaneously on 15/65 film and 24p printed full-screen onto 15/70 (applause greeted the dramatic superiority of the film image); slow-motion tests derived from 120 fps digital, perceptual tests of the effect of increasing resolution, and Reyna's work enhancing **Tim Liversedge's** 35mm and 8/70 footage for *Roar: Lions of the Kalahari*.

The 3D presentations included time-slice sequences by **Tim MacMillan**, 3D scanning electron microscope footage, "rail camera" footage by **Complex Systems Research**, in which a single still camera was used to capture a static 3D scene; and scenes of a hot-air balloon festival and a football game captured on the fly with 24p cameras for Cobalt by Schklair.

Premiering This Month

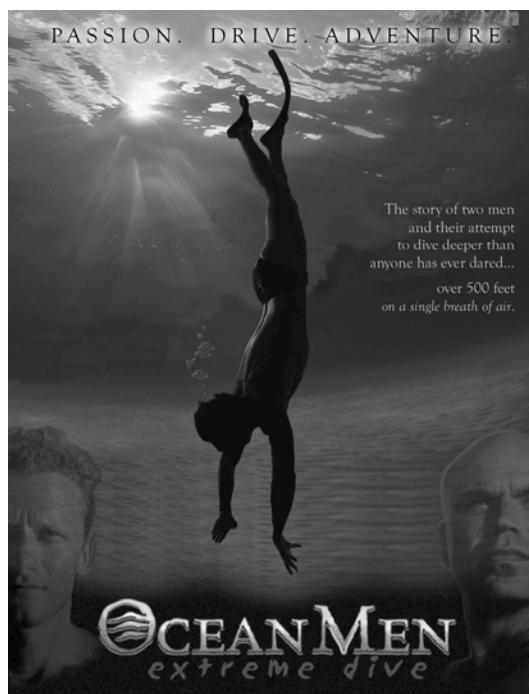
Ocean Men: Extreme Dive

Pipin Ferreras and Umberto Pelizzari are world champions in the challenging sport of freediving, also known as Apnoe. They compete to reach the greatest depths with no artificial breathing equipment, only a single breath of air.

With origins in the practical traditions of spear fishing and pearl diving, freediving pushes the limits of human endurance with dives as long as seven minutes to depths of more than 500 feet (150 meters).

Although they pursue different forms of freediving, Cuban Ferreras and Italian Pelizzari are intense rivals, and *Ocean Men: Extreme Dive* follows them as they train, practice, and prepare for world record attempts in their distinct disciplines.

At the extreme depths Ferreras and



Pelizzari reach, they experience 17 times more pressure than at sea level. Their lungs shrink to a fraction of their normal size and their hearts slow to eight beats a minute.

Shot on scenic locations around the world, the film examines the life story of each man as well as the science behind the physical processes that allow these athletes to dive so deep and so long.

Ocean Men: Extreme Dive was produced by Germany's **H5B5 Media**, directed and photographed by **Bob Talbot**, and produced by **Jan Herrmann**. It is distributed by **nWave Pictures Distribution**.

The film premieres at the Deutsches Museum's **Forum der Technik** in Munich, Germany, on Aug. 30.

(from **EDWARDS** on page 1)

this case, the process will almost certainly take much longer and be followed by further litigation.

In an exclusive interview with **LFX**, **Robert Lister**, Imax's executive vice president for legal affairs, charged that Edwards is abusing the bankruptcy process. "Our understanding is that the arrangement that the Edwards group has with [financier **Philip**] **Anschutz** translates into a situation where the more Edwards can jam creditors and diminish its claims, the greater equity interest Edwards gets to keep in the business. And we find that to be inconsistent with obligations that a debtor normally has to do what's best for the creditors."

(Anschutz and his various investment partners have moved to acquire the debt—and hence control—of several financially strapped cinema chains, including Edwards and **Regal Cinemas**, which also operates six IMAX theaters.)

In press reports Edwards has stated its intention to install alternative LF systems (probably 8/70) in the former IMAX houses. This would permit the chain to show Disney's LF re-release of *Beauty and the*

Beast next January, and other giant-screen titles with commercial appeal.

However, Imax's Lister warns that such a move could subject the chain to further litigation, "as long as these theaters continue to retain Imax proprietary information and trade secrets" in the form of projection geometry and other design factors. Imax is suing Florida chain **Muvico Theaters** and manufacturer **MegaSystems** on similar grounds. (See *The Biz*, **LF Examiner**, June/July 2001.)

Lister also suggested that Imax may seek damages for Edwards' alleged "misadvertising" of 35mm presentations as IMAX.

The Edwards example suggests that Regal, which has been expected to file for bankruptcy for months, could also use Chapter 11 to break its deals with Imax. Regal currently operates six IMAX theaters and has contracts for four more. Were this to happen, the North American inventory of multiplex LF theaters would shrink by one-third, from 36 to 24, and the backlog in the segment would drop from 29 to 17. However, few industry observers expect more than one or two of the 17 to be built in the foreseeable future in any case.

Representatives of the two largest remaining LF circuits, **Famous Players** and Dallas-based **Cinemark USA**, tell **LFX** that they have no plans to close their existing IMAX theaters (FP has seven, Cinemark has five), but neither do they have immediate plans to begin construction on the (three and eight, respectively) unbuilt theaters for which they have contracted.

Marcus Theatres Corp., which has IMAX theaters in Columbus, OH, and Addison, IL, has effectively shuttered them, running only 35mm films and firing the IMAX group sales managers in both locations, according to sources familiar with the operation. Similarly, Muvico's IMAX theater in Orlando no longer shows LF films, and its Memphis venue, which was to have been an IMAX theater, was equipped with a MegaSystems 8/70 projector.

According to a survey of theater Web sites conducted by **LFX** in late July, virtually all multiplex LF theaters in North America are now used to screen 35mm features, showing LF titles only during the day. Some switch from LF to 35 as early as 1:00 p.m. Only one or two multiplex theaters run LF films exclusively.

THE *LF* EXAMINER INDEX

June-July 2001

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. The films' rankings as listed in *Weekly Variety* were not available at press time, but will return next month. Key to film abbreviations is on page 21.

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume	Cume		Dom	Intl	Tot
6/7/2001	MJTTM	121,693	16,918,314	51,325	1,389,321	18,307,635	57	18	7	25
	CDS	94,140	11,150,211	111,940	7,284,417	18,434,628	70	17	12	29
	SAA	86,657	2,194,206	18,124	67,039	2,261,246	17	5	1	6
	AllAcces	38,607	584,928	2,590	22,041	606,969	10	29	3	32
	Trex	30,331	37,186,201	135,957	23,151,543	60,337,744	147	13	17	30
	IOTS	29,237	9,610,348	0	4,465,273	14,075,621	110	5	0	5
	Extreme	24,114	10,993,779	19,234	11,467,308	22,461,087	112	6	10	16
	AlienAdv	21,966	3,526,565	47,956	4,719,413	8,245,978	93	3	5	8
	TR	16,031	16,824,676	4,347	12,298,781	29,123,457	197	2	2	4
	E3D	14,253	5,452,103	155,071	16,443,720	21,895,823	112	3	18	21
	ATSOT	6,030	15,653,438	21,397	19,490,717	35,144,155	290	2	3	5
	WOC	1,160	14,781,585	970	18,969,790	33,751,075	316	1	1	2
	MTA	683	2,124,515	0	463,174	2,587,689	139	1	0	1
6/14/2001	MJTTM	121,233	17,039,547	55,533	1,444,854	18,484,401	58	18	7	25
	Galapago	94,519	10,219,046	26,661	3,956,008	14,175,054	87	12	4	16
	Cyberwor	92,734	8,352,481	73,873	3,781,443	12,133,924	36	24	10	34
	SAA	83,568	2,277,775	8,668	75,707	2,353,482	18	6	1	7
	CDS	74,993	11,231,317	104,860	7,387,181	18,618,498	71	17	12	29
	Extreme	52,535	11,046,315	12,318	11,478,263	22,524,578	113	7	9	16
	Trex	35,962	37,222,163	73,683	23,225,226	60,447,389	148	12	17	29
	IOTS	29,478	9,639,826	0	4,465,273	14,105,099	111	7	0	7
	AllAcces	28,731	613,659	2,816	24,857	638,516	11	28	3	31
	AlienAdv	21,925	3,548,490	60,513	4,779,926	8,328,416	94	3	5	8
	TR	19,916	16,844,263	4,420	12,307,853	29,152,116	198	2	2	4
	E3D	12,711	5,464,814	150,319	16,594,039	22,058,853	113	3	18	21
	CTPA	11,296	11,296			11,296	1	1		1
	ATSOT	5,914	15,659,352	19,706	19,511,574	35,170,926	291	2	3	5
	MTA	974	2,125,775	0	463,174	2,588,949	140	1	0	1
	WOC	972	14,782,557	902	18,970,392	33,752,949	317	1	1	2
6/21/2001	Galapago	113,389	10,332,435	9,317	3,965,325	14,297,760	88	14	4	18
	MJTTM	112,610	17,152,157	56,751	1,501,605	18,653,762	59	17	7	24
	SAA	94,554	2,372,329	5,319	37,580	2,409,909	19	7	1	8
	Cyberwor	90,159	8,545,464	69,664	3,851,107	12,396,571	37	24	13	37
	CDS	70,866	11,302,671	48,011	7,485,296	18,787,967	72	16	12	28
	AllAcces	32,250	645,909	2,055	26,912	672,821	12	27	3	30
	IOTS	30,257	9,670,083	0	4,465,273	14,135,356	112	4	0	4
	AlienAdv	22,724	3,571,214	67,834	4,847,760	8,418,974	95	3	5	8
	Trex	21,368	37,243,531	73,703	23,298,929	60,542,460	149	12	18	30
	E3D	17,006	5,481,820	152,319	16,746,358	22,228,178	114	4	18	22
	ATSOT	12,218	15,671,830	9,290	19,530,952	35,202,782	292	3	3	6
	CTPA	11,959	23,255			23,255	2	2		2
	TR	2,505	16,848,886	2,443	12,311,063	29,159,949	199	2	2	3
	MTA	0	2,125,775	0	463,174	2,588,949	141	0	0	0
	WOC	0	14,782,557	498	18,971,362	33,753,919	318	0	1	1
6/28/2001	MJTTM	120,672	17,272,829	47,273	1,548,878	18,821,707	60	17	7	24
	Galapago	112,045	10,444,480	10,068	3,975,393	14,419,873	89	11	4	15
	SAA	104,758	2,477,076	4,524	42,105	2,519,181	20	8	1	9
	Cyberwor	92,589	8,638,053	110,655	3,961,762	12,599,815	38	27	14	41
	CDS	70,866	11,379,764	48,011	7,580,009	18,959,773	73	15	12	27
	Extreme	51,444	11,149,490	9,806	11,498,657	22,648,147	115	7	10	17
	CTPA	40,956	64,211			64,211	3	3		3
	Trex	35,361	37,278,892	70,606	23,369,535	60,648,427	150	13	18	31
	AllAcces	32,537	678,446	2,175	29,087	707,533	13	26	3	29
	AlienAdv	30,817	3,602,031	55,791	4,903,551	8,505,582	96	4	5	9
	IOTS	27,306	9,697,389	0	4,465,273	14,162,662	113	4	0	4
	E3D	20,793	5,502,613	150,849	16,897,207	22,399,820	115	4	18	22
	ATSOT	11,031	15,682,861	14,640	19,543,063	35,225,924	293	3	3	6
	TR	3,131	16,852,066	3,515	12,314,578	29,166,644	200	1	2	3
	WOC	290	14,782,847	729	18,972,091	33,754,938	319	1	1	2
	MTA	0	2,125,775	0	463,174	2,588,949	142	0	0	0
7/5/2001	Cyberwor	168,025	8,806,079	195,708	4,157,470	12,963,549	39	25	14	39

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume	Cume		Dom	Intl	Tot
	MJTTM	124,292	17,397,121	54,015	1,602,893	19,000,014	61	17	7	24
	Galapago	118,417	10,562,897	9,306	3,984,699	14,547,596	90	10	3	13
	CDS	98,782	11,510,380	74,470	7,660,581	19,170,961	74	15	10	25
	CTPA	62,724	126,935			126,935	4	3		3
	Trex	39,626	37,318,517	72,304	23,441,839	60,760,356	151	14	17	31
	TR	33,099	16,894,979	4,125	12,320,736	29,215,715	201	3	3	6
	AllAcces	32,050	710,497	4,339	33,426	743,923	14	23	5	28
	IOTS	28,596	9,725,985	0	4,465,273	14,191,258	114	6	0	6
	AlienAdv	25,535	3,627,566	50,485	4,954,036	8,581,602	97	4	5	9
	E3D	21,450	5,524,063	146,247	17,043,454	22,567,517	116	4	18	22
	ATSOT	11,023	15,693,975	12,787	19,556,079	35,250,054	294	3	2	5
	WOC	852	14,783,699	963	18,973,054	33,756,753	320	1	1	2
	MTA	0	2,125,775	0	463,174	2,588,949	143	0	0	0
7/12/2001	Cyberwor	161,977	8,968,056	265,566	4,423,036	13,391,092	40	28	13	41
	Galapago	116,337	10,679,233	10,848	3,995,547	14,674,780	91	10	3	13
	SAA	116,300	2,711,271	34,015	80,682	2,791,953	22	8	3	11
	CDS	114,850	11,634,296	57,007	7,716,253	19,350,549	75	15	10	25
	MJTTM	104,056	17,501,177	53,004	1,655,897	19,157,074	62	17	7	24
	CTPA	71,240	198,175			198,175	5	3		3
	Extreme	52,027	11,248,184	15,352	11,523,165	22,771,349	117	7	11	18
	Trex	39,949	37,358,466	70,497	23,512,336	60,870,802	152	14	15	29
	IOTS	33,624	9,759,609	0	4,465,273	14,224,882	115	5	0	5
	AllAcces	32,675	743,172	5,831	39,257	782,429	15	19	5	24
	TR	28,855	16,924,437	3,599	12,324,335	29,248,772	202	3	3	6
	AlienAdv	25,451	3,653,017	61,707	5,015,743	8,668,760	98	5	4	9
	E3D	20,125	5,544,188	163,139	17,206,593	22,750,781	117	4	18	22
	ATSOT	14,572	15,708,547	13,276	19,569,335	35,277,902	295	3	2	5
	WOC	1,728	14,785,427	1,199	18,974,253	33,759,680	321	2	1	3
	MTA	0	2,125,775	0	463,174	2,588,949	144	0	0	0
7/19/2001	Cyberwor	153,082	9,121,138	204,489	4,627,525	13,748,663	41	26	13	39
	Galapago	115,195	10,794,428	14,406	4,009,953	14,804,381	92	9	3	12
	SAA	113,307	2,827,578	27,979	108,661	2,936,239	23	8	3	11
	CDS	92,970	11,735,645	59,340	7,780,096	19,515,741	76	15	9	24
	MJTTM	91,620	17,592,797	60,750	1,716,647	19,309,444	63	16	7	23
	CTPA	66,142	264,317			264,317	6	3		3
	Extreme	54,822	11,303,004	15,148	11,536,832	22,839,836	118	9	11	20
	Trex	48,262	37,406,728	71,117	23,583,453	60,990,181	153	15	16	31
	IOTS	29,898	9,789,507	0	4,465,273	14,254,780	116	4	0	4
	TR	26,764	16,954,527	3,237	12,327,207	29,281,734	203	3	3	6
	E3D	23,742	5,567,930	180,623	17,387,216	22,955,146	118	4	18	22
	AllAcces	20,466	763,638	4,556	43,813	807,451	16	16	5	21
	ATSOT	12,799	15,717,795	12,398	19,581,504	35,299,299	296	2	2	4
	WOC	12,799	14,809,684	1,498	1,897,751	33,785,435	322	3	1	4
	AlienAdv	12,693	3,665,710	75,915	5,091,658	8,757,368	99	4	5	9
	MTA	0	2,125,775	0	463,174	2,588,949	145	0	0	0
7/26/2001	Cyberwor	139,999	9,261,137	192,459	4,819,984	14,081,121	42	23	13	36
	SAA	125,809	2,953,387	40,799	149,460	3,102,847	24	8	3	11
	MJTTM	101,337	17,694,134	56,093	1,772,740	19,466,874	64	16	7	23
	Galapago	101,179	10,895,607	11,516	4,021,469	14,917,076	93	6	3	9
	CDS	93,725	11,844,758	74,743	7,880,979	19,725,737	77	15	9	24
	CTPA	61,245	325,562			325,562	7	3		3
	Extreme	50,447	11,353,451	13,671	11,548,727	22,902,178	119	9	11	20
	Trex	35,113	37,441,841	49,940	23,633,393	61,075,234	154	10	15	25
	IOTS	28,420	9,817,927	0	4,465,273	14,283,200	117	4	0	4
	E3D	24,032	5,591,962	179,151	17,566,367	23,158,329	119	4	18	22
	WOC	18,470	14,830,886	1,129	18,976,880	33,807,766	323	3	1	4
	AlienAdv	17,390	3,683,100	75,737	5,166,395	8,849,495	100	4	5	9
	AllAcces	15,601	779,239	4,149	47,962	827,201	17	13	5	18
	TR	14,460	16,984,786	3,275	12,330,510	29,315,296	204	3	3	6
	ATSOT	13,902	15,734,292	12,733	19,593,688	35,327,980	297	2	2	4
	MTA	0	2,125,775	0	463,174	2,588,949	146	0	0	0



* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

The Human Body

BBC Science; distributor: nWave; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer: Richard Dale; score: Anne Dudley; producers: Peter Georgi, Richard Dale; executive producers: Jana Bennett, Richard Dale, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). Release: October.

- Picture is locked.
- Digital and optical work is in progress. Sound preparation taking place in London and Toronto.
- World premiere at the Science Museum in London, Oct. 10.

Courage (wt)

Sky High Entertainment/Blue Sky; distributors: Sky East (Asia), Mugen Distribution (rest of world); director: Marc Fafard; directors of photography: Peter Anderson, Peter Degerfeldt; producer: Carl Samson. Release: November.

- Principal photography is complete.
- CGI work is in progress, editing has begun.

Virtual Actors featuring The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: November 2001.

- Summer: sound mixing.
- Will be shown at GSTA conference in Sept.

Beauty and the Beast

Walt Disney Pictures; distributor: Buena Vista. Original version credits: directors: Gary Trousdale, Kirk Wise; writers: Roger Allers, Linda Wolverson; score: Alan Menken; producer: Don Hahn; executive producer: Howard Ashman. Cast: Paige O'Hara, Robby Benson, Angela Lansbury. LF version credits: producer: Don Hahn. Release: January 2002.

- Digital enhancement and reformatting of the 1991 film for 15/70 and 8/70 release are done.

Kilimanjaro: Mountain of Many Faces

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director: David Breashears; cinematographers: Jack Tankard, Robert Schauer; writer: Mose Richards; producers: Arabella Cecil, David Breashears; executive producer: Houston Museum of Natural Science. Release: March 2002.

- June: Final pickups.
- Photography is complete.
- Editing, music editing, and sound mixing have begun.

India—Kingdom of the Tiger (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: Bruce Neibaur; director of photography: Matthew Williams; associate producer, writer: Keero Singh Birla; producers: Afsana Amarsy, Goulam Amarsy; executive producer: Chris Palmer. Release: Spring 2002.

- July: Shot in Canada with trained tigers.
- October: Historical re-creations of tiger hunts in Rajasthan.

Lewis and Clark: Great Journey West

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; writer: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. Release: April 2002.

- Photography is complete.
- Editing has begun.

Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: May 2002.

- August: Shooting wraps in Shark Bay and Marble Bar, filming 3.2 billion-year-old fossils.
- Editing has begun.

Jane Goodall's Wild Chimpanzees

Science Museum of Minnesota; distributor: SMM; director: David Lickley; directors of photography: Reed Smoot, James Neihouse; line producer: Kathryn Liptrott; executive producers: Jim Marchbank, Mike Day, Freda Nicholson. Release: May 2002 (Canada), October 2002 (elsewhere).

Rendez-vous à Paris

aGépro Cinéma; distributor: Gaumont (in France); director: Eric Magnan; cinematographer: Dominique Gentil; script: Mireille Cardot, Michel Picard, Michel Sibra; executive producers: Marie Christine de Montbrial, Michel Frichet. Cast: Daisy Bates, Andy Henderson, Amanda James, Natasha Wightman, Alex Giannini. Release: Spring 2002.

- August–September: Filming in Paris and throughout France.

Space Station

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release:

Spring 2002.

- July: Last space mission was filmed.
- Photography is complete.
- Editing has begun.

Ultimate X*

Giant-screen coverage of the 2001 X-Games extreme sports competition in Philadelphia.

Touchstone Pictures/ESPN; distributor: Buena Vista Pictures Distribution. Director: Bruce Hendricks; cinematographer: Reed Smoot; writer: Jason Hefter; producer: Art Repola. Release: Spring/summer 2002.

- August: Shooting X-Games competition in Philadelphia.

Everglades (wt)

Super 70 Entertainment; distributor: tba; director, producer, director of photography: Jeff Simon; writer: Alan Ternes. Release: 2002.

- Have shot about 30,000 feet of 8/70 film throughout the Everglades over the past year.
- Will continue filming wildlife, storms, wet and dry seasons through summer 2001.

Music Country (wt)

Gaylord Entertainment; distributor: Imax; director: Steven Goldmann; music producer: Randy Scruggs; executive producer: Claire Bisceglia. Cast: The Dixie Chicks, Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. Release: unknown.

- Principal photography is complete.
- Post production has been delayed pending resolution of a legal dispute.

The Science of Speed (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. Release: September 2002.

- July: Shot in Europe and California.
- September: Shooting in Orange County and Monterey, CA.
- October: Filming in Atlanta.

Volcanoes of the Abyss (wt)

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; director of photography: William Reeves; script: Alex Low; chief scientist: Rich Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producers: Alex Low, James Cameron. Release: September 2002.

- July: Filmed at the wreck site of the WWII battleship *Bismarck* in the North Atlantic, 15,800 feet (4,790 meters) deep.
- August: Deep-sea filming in Alvin submersible near Portugal, the Azores, and Bermuda.
- Later will film with experimental high-res digital camera in the Mariana Trench in the Pacific Ocean, the deepest point in the world.

Horses: The Story of Equus (formerly Equus: The Story of the Horse)

Equus Films; distributor: Imax; director: Michael

Aug '01

Jan '02

OM

HB

Courage
VA

BATB

Vulcania

Kiliman

L&C
Pulse
India

ALBT
JGWC
RAP

S
U

SS
Ult X

Everglades
GT WG

SOS
VOTA
Horses

Manatee
Roar

SU
SFI
FON

AH
SVTS
Yosemite

CRA

MOG >

Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield. **Release: Fall 2002.**

- Principal photography is complete.
- Fine-cut edit is complete. Scoring and mixing will begin soon.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrall, Tom Boyd; director of photography: James Matlosz; underwater cinematography: Tom Boyd; score: Joan Jones. **Release: Fall 2002.**

- December: Will film at research facilities and capture additional footage of wild manatees.

Roar: Lions of the Kalahari (formerly *Roar of Power*)

Tim Liversedge Productions; distributor: tba; director, producer, cinematographer: Tim Liversedge; executive producer: Lisa Truitt. **Release: Fall 2002.**

- Principal photography is complete.
- July: Filmed pickup aerials in Botswana.
- 100% digital post production has begun.

Straight Up: Adventures in Vertical Flight

SK Vertical Flight; distributor: SK Films; director, director of photography: David Douglas; producers: Jonathan Barker, Diane Roberts; executive producers: Jonathan Barker, Patti Woodside. **Narrator/cast: Harrison Ford. Release: October 2002.**

- May–June: Shot maintenance of high-voltage power lines by helicopter in Pennsylvania; flight of Pitcairn Autogyro.
- August: Filming Harrison Ford flying a helicopter in Dallas, TX. Later in month, filming U.S. Marine Corps extraction exercises using Cobra and Sea Dragon helicopters at Camp Lejeune, North Carolina.

- September: Rhino relocation in South Africa, World Food Program rescue efforts in Sierra Leone.

Forces of Nature: Natural Disasters (formerly *Natural Disasters*)

Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; director of photography: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros. **Release: late 2002.**

- Have filmed various earthquakes and volcanoes for the last decade.
- May–June: Filmed scientists studying tornadoes in Colorado and “Tornado Alley” in the U.S. Midwest.
- August: Filming test of a full-scale three-story building on a shake table in California.
- Editing has begun.

Santa vs. the Snowman

O Entertainment; distributor: Imax; director, writer: John A. Davis; score: Harvey Cohen; producers: Keith Alcorn, John A. Davis, Paul Marshall; executive producer: Steve Oedekerk. **Cast: Jonathan Winters, Ben**

Stein, Steve Oedekerk. **Release: late 2002.**

- Fall: New material will be animated by Omaton and integrated into final version.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writer: Osha Gray Davidson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. **Release: February 2003.**

- May–June: Filmed in Tahiti and Rangiroa.
- Principal photography is complete. **Editing has begun.**

Not actively in production:

The Legend of Loch Lomond
Vulcania
Pulse: A Stomp Odyssey
Gulliver's Travels
The World's Game
Search for Infinity
Yosemite
Avalanche Hunter
Mysteries of Greece



Bruce Neibaur (at camera) is directing *Lewis & Clark: Great Journey West* for National Geographic Films.

(from **SHORTS** on page 24)

Ocean Oasis inspires Mexico's Fox

In late June, Mexican President **Vicente Fox** attended a screening of *Ocean Oasis* in Mexico City, after which he announced that he was elevating "the islands of the Gulf of California and its adjacent marine strips to the rank of Biosphere Reserve. With this measure each island will be a nucleus with an absolute zone of protection."

The action was in part the result of efforts by **Pronatura**, the Mexican environmental organization that supported the film, and the Mexican government's Institute of Ecology. The film's director, **Soames Summerhays**, tells *LFX* that the declaration "achieved one of our primary goals in producing *Ocean Oasis*."

Detroit Science Center reopens

At the end of July, the **New Detroit Science Center** opened, a renovated and expanded version of the **Detroit Science Center** that originally debuted on that

spot in 1978. The new facility encompasses and nearly doubles the floor space of the original building, but leaves visible the distinctive red cylindrical IMAX Dome theater.

The center closed for renovations last August and re-opened on July 28, 2001, during which time 65,000 square feet (6,000 square meters) of new exhibit halls were added, at a cost of approximately US\$27 million.

The IMAX theater received a new dome screen, carpeting, and seats, and the original sound system and speakers were completely replaced with Sonics digital equipment. The projector was upgraded from a 12kW lamphouse to 15kW, and got a new lens and other improvements as well.

Center officials hope that the expansion will boost annual attendance from under 200,000 (in 1999) to over 350,000. For the reopening celebration, the center remained open for 32 hours straight, and the theater ran 31 consecutive shows of *Journey Into Amazing Caves*. Theater

manager **Peter Herb** tells *LFX*, "Yes, there were still decent crowds in the wee small hours of the morning."

Moore, Graphics receive awards

Dennis Earl Moore Productions has received a THEA Award for Outstanding Achievement for its design of the Great Platte River Road Archway in Kearney, NE. The 50,000-square-foot (4,600-square-meter) building arches across Interstate Highway 80, and honors "the pioneer spirit of the everyday folk who traveled across the Great Plains" the westward migration of the 19th century.

The THEA Award is presented by the **Themed Entertainment Association**, which is headquartered in Burbank, CA.

In an unrelated development, **Graphic Films, Inc.**, has won a CINE Golden Eagle Award in the Short Documentary category for *Amazing Journeys*. Founded in 1957, CINE awards "excellence in documentary and other informational film and video production."



The New Detroit Science Center opened with a weekend-long celebration, after being closed for renovation and expansion since last summer.

Bookings: August 2001 by Film

649 bookings of 78 films in 244 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your

theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

We recently elected to eliminate the Status column

from these tables. This data point is changing too quickly, and thus has become impractical to attempt to collect and present accurately.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Boksborg ISA	9/15/00	9/30/01	AllAcces	Perth	3/15/01	12/31/01	ChanJian	Sudbury	5/5/01	9/8/01
	Dublin Reg	1/1/01	12/31/01		Poltiers 870 3D	2/1/00	2/1/02		Sydney WBS	12/24/99	8/31/01
	Montpellier Gau	6/13/01	6/12/02		Sydney WBS	11/00	11/01		Tokyo IMAX	7/7/01	10/31/01
	Mumbai	3/23/02	3/22/02		Tulsa Cmk	5/18/01	12/31/01		Toronto OSC	6/23/01	
	Oulu	5/1/01	4/30/02		Auckland	7/1/01	10/31/01		Wash NMNH	4/6/01	8/31/01
	Stockholm	3/1/00	8/30/01		Baltimore	4/6/01	9/30/01		Vancouver SW	2/01	10/01
	Warsaw IT	9/7/00	3/7/02		Berlin CS	5/3/01	10/2/01	Closed CTPA	Indianapolis WR	1/15/01	11/01
Africa	Branson	4/15/01	12/31/01		Charleston SC	6/1/01	9/13/01		Kansas City Zoo	6/9/01	
	Charleston SC	2/13/01	8/31/01		Cleveland	6/1/01	8/31/01		San Diego RHF	6/22/01	12/31/01
	Houston MNS	5/24/01	10/25/01		Colorado Springs Cmk	8/3/01	11/15/01	CV	Agua Calientes	4/1/01	3/31/02
	Jersey City	10/7/00			Copenhagen	8/6/01	11/11/01		Bogota	3/29/01	9/10/01
	Kuwait City	12/25/00	12/24/01		Fort Lauderdale	5/25/01	12/21/01		Fort Worth	10/1/00	10/1/03
	Langley FP	7/1/01	8/31/01		Frankfurt NeUe	7/19/01	7/31/02		Hampton	1/8/99	12/31/01
	Malta	2/01	2/27/02		Galveston	6/8/01	9/14/01		Kuala Lumpur NP	3/15/01	3/14/02
AIWC	Menlyn ISA	3/9/01	9/30/01		Honolulu Con	7/1/01	9/30/01	Cyberwor	Rochester Cmk	1/1/01	6/30/02
	Strasbourg UGC	11/29/00	11/28/01		Las Vegas Imx	4/6/01	4/5/04		Saint Louis SC	5/1/01	9/2/01
	Vancouver Imx	9/00	4/02		Norwalk	7/1/01	9/2/01		San Jose	10/12/00	10/11/02
	Apple Valley Imx	3/1/01	9/1/01	Amazon	Rochester Cmk	8/3/01	11/15/01		Adelaide WBS	4/4/01	9/30/01
	Auckland	2/5/01	10/1/01		Saint Augustine	7/20/01	9/3/01		Auckland	4/4/01	12/31/01
	Birmingham	5/26/01	8/24/01		Seattle PSC 1	5/4/01	9/6/01		Bochum NeUe	3/8/01	3/7/02
	Cape Town ISA	10/13/00	9/1/01		Sudbury	7/15/01	12/31/01		Bradford	3/1/01	2/28/02
	Cathedral City	5/18/00	9/10/01		Tampa Cha	4/6/01	8/21/01		Brisbane WBS	3/1/01	8/31/01
	Cincinnati	8/24/01	2/1/02		Toronto OP	4/6/01	10/6/01		Bristol	10/20/00	10/19/01
	Hampton	7/15/01	1/14/02		Tulsa Cmk	8/3/01	11/15/01		Dearborn	10/6/00	10/6/01
AJ	London BFI	5/1/01	11/25/01		Victoria	8/3/01	10/11/01		Fort Lauderdale	10/6/00	10/6/01
	Los Angeles Univ	5/24/01			Vienna	7/6/01	10/11/01		Frankfurt NeUe	3/8/01	3/7/02
	Memphis Pink	6/30/01	2/22/02		Cleveland	11/1/00	10/31/01		Halifax	4/12/01	8/11/01
	Munich	9/4/00	9/1/01		Edmonton SSC	10/9/98	10/31/01		Harrisburg	7/4/01	7/13/01
	Omaha	8/1/01	2/1/02		Hague	2/1/01	10/31/01		Kaohsiung	6/29/01	6/20/02
	Portland	5/24/01	10/1/01		Lucerne	3/1/01	8/31/01		Kuwait City	12/25/00	12/24/01
	Quebec	6/19/01	10/18/01	Antarc	Vienna	7/6/01	10/11/01		London BFI	10/20/00	10/19/01
Alaska	Sacramento Imx	5/17/01	9/4/01		Oakland	1/1/01	12/1/02	DIA	London SM	10/20/00	10/19/01
	San Jose	5/19/00	9/1/01		Dallas Cmk	6/15/01	10/31/01		Melbourne WBS	3/1/01	9/30/01
	Speyer Imax	7/15/01	1/14/02		New York Loews	5/1/00	12/31/01		Montpellier Gau	1/1/01	12/31/03
	Tokorozawa	7/7/01	9/30/01		Warsaw IT	4/27/01	9/30/01		New Orleans	5/25/01	8/30/01
	Vancouver Imx	2/23/01	9/01	BP	Ankara	1/22/00			Oslo	11/29/00	11/29/01
	Vienna	4/6/01	10/11/01		Bristol	7/1/00	9/30/01		Poltiers Imax 3D	2/1/01	1/31/06
	Wash NASM	6/1/01	10/1/01		London SM	10/2/00	10/1/01		Rochester Cmk	4/4/01	12/31/01
AJ	Hibbing	6/1/01	9/16/01		Montpellier Gau	5/1/00	12/31/01		Sydney WBS	3/1/01	9/30/01
	Hong Kong	4/1/01	3/31/03		Mumbai	3/23/01	3/22/02		Tampa Cha	6/1/01	9/30/01
	Myrtle Beach	2/1/01	3/1/02		San Jose	5/4/00	5/3/03		Toronto OSC	11/10/00	5/3/02
	Regina	2/16/01	9/4/01		Toronto FP	4/12/01	9/30/01		Virginia Beach	11/24/00	9/30/01
	Sudbury	6/1/01	6/30/02		Vienna	12/8/00	12/31/01	DIS	Winnipeg	3/26/01	9/26/01
	Taipei MCRC	1/1/01	12/31/01		Warsaw IT	9/7/00	9/7/01		Wuerzburg	12/15/00	12/14/01
	Tampa MOSI	8/31/01	1/30/02	CDS	Baltimore	2/2/01	8/31/01		Yokohama SC	3/3/01	3/23/02
AlienAdv	Branson	5/1/99	3/14/02		Bangkok	4/6/01	10/6/01		Dayton	5/26/01	9/3/01
	Brisbane WBS	4/5/01	4/30/02		Barcelona	5/4/01	5/5/02		Houston SCH	1/18/93	7/12/02
	Edmonton SSC	2/16/01	9/4/01		Berlin CS	1/15/00	8/31/01		Huntsville	1/1/00	12/31/01
	Fort Worth	5/26/01	8/16/01		Brussels	1/1/01	8/31/01		KSC 1	7/21/85	
	Houston MNS	5/24/01	10/25/01		Charleston SC	4/1/01	9/30/01		Bristol	7/1/01	6/30/02
	Kyoto	3/21/98	2/28/02		Colorado Springs Cmk	8/31/01	12/31/01		Houston SCH	7/30/94	7/12/02
	Melbourne WBS	10/19/00	12/31/01		Harrisburg	3/10/01	8/31/01	Dolphins	Huntsville	10/1/98	12/31/01
AlienAdv	Memphis Pink	2/24/01	2/22/02		Hong Kong	4/1/01	11/30/01		Kitakyushu	4/1/01	3/31/02
	Phoenix	8/1/01	1/1/02		Jersey City	4/4/01	9/3/01		Manchester UCI	11/10/00	11/9/01
	Saint Augustine	5/24/01	12/31/01		Kaohsiung	1/3/01	9/30/01		Tampa MOSI	11/11/98	
	Sandy	4/13/01	8/14/01		Myrtle Beach	6/1/00	8/31/01		Apple Valley Imx	1/31/01	10/31/01
	Sudbury	5/24/01	6/30/02		Nyack Imx	6/22/01	9/30/01		Barcelona	10/15/00	10/14/01
	Tampa MOSI	9/1/00	9/01		Oslo	1/20/01	8/31/01		Copenhagen	5/1/01	10/31/01
	Vancouver Imx	5/4/01	9/01		Philadelphia	4/5/01	9/27/01		Edmonton SSC	5/1/01	10/31/01
AlienAdv	Victoria	6/1/01	1/18/02		Providence Imx	8/3/01	12/3/01		Fort Lauderdale	4/16/01	10/6/01
	Auckland	11/00	11/01		Puebla	1/2/01	8/31/01		Galveston	3/7/01	9/9/01
	Berlin CS	2/1/00	12/31/01		Sacramento Imx	7/6/01	11/30/01		Glasgow	10/5/00	10/4/01
	Myrtle Beach	6/1/01	12/31/01		Seattle PSC 2	4/6/01	10/31/01		Hague	6/30/01	10/31/01

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
E3D	Halifax	5/21/01	11/24/01	Galapago	Sacramento Imx	5/11/01	9/27/01	JIAC	Providence Imx	10/7/00	10/6/03
	Hull	3/1/01	10/31/01		San Francisco Loews	6/29/01	9/29/01		Rochester Cmk	6/1/00	6/1/02
	Laie	5/1/01	4/30/04		Sandton ISA	6/22/01			Tampa Cha	3/15/01	3/1/02
	Lisbon	8/1/01	7/31/02		Speyer Imax	5/1/00			Tulsa Cmk	6/1/00	6/30/02
	London BFI	4/1/01	9/30/01		Sydney WBS	2/16/01	2/16/02		Atlanta FMNH	3/16/01	9/15/01
	London ONT	9/8/00	10/31/01		Vancouver Imx	5/4/01	9/01		Birmingham	3/24/01	9/23/01
	Lucerne	11/1/00	10/31/01		Vienna	1/26/01	10/11/01		Boston MOS	6/15/01	11/14/01
	Madrid	3/15/00	3/14/02		Woodridge Cmk	8/3/01	10/3/01		Calgary Imx	3/15/01	9/14/01
	Memphis Pink	11/4/00	9/3/01		Yellowstone	11/1/99	10/31/02		Cape Town ISA	5/14/01	11/13/01
	Montpellier Gau	11/1/00	10/31/01		Addison Mar	6/23/00	12/31/01		Charlotte	3/23/01	9/22/01
	Montreal VP	9/1/00	8/01		Apple Valley Imx	5/1/00	12/31/01		Chicago MSI	3/9/01	9/8/01
	Munich	1/1/01	10/31/01		Bochum NeUe	9/1/00	8/31/02		Cincinnati	3/9/01	9/8/01
	Myrtle Beach	3/10/00	10/31/01		Brussels	5/1/01	12/31/01		Cleveland	3/9/01	9/8/01
	Nyack Imx	5/25/01	9/25/01		Chattanooga	8/26/00	9/15/01		Copenhagen	4/6/01	10/5/01
	Rochester MSC	11/3/00	10/31/01		Columbus Mar	12/1/00	12/31/01		Detroit	5/15/01	11/14/01
	San Antonio 2D	1/1/01	8/01		Langley FP	6/1/01	5/31/02		Duluth	3/23/01	9/22/01
	San Francisco Loews	6/1/01	9/3/01		Los Angeles CSC	11/5/99	9/14/01		Fort Worth	3/9/01	9/8/01
	Sandton ISA	3/9/01	12/8/01		Sinsheim	3/10/01	3/9/02		Hague	4/1/01	9/1/01
	Speyer Dome	5/1/01	10/31/01		Taichung NMNS	1/1/01	12/31/01		Harrisburg	5/31/01	11/30/01
	Stockholm	10/1/00	3/31/02		Vancouver Imx	5/4/01	9/01		Houston MNS	5/24/01	11/21/01
	Tijuana	5/5/01	11/4/01		Virginia Beach	1/15/00			Hull	7/1/01	12/31/01
	Victoria	3/1/01	9/15/01		Wash NMNH	10/27/99			Huntsville	5/26/01	9/5/01
	Ankara	7/1/00			Woodridge Cmk	6/23/00			Hutchinson	3/16/01	9/15/01
	Barcelona	5/11/00			Hastings	6/4/01	12/31/01		Indianapolis CMI	3/16/01	9/15/01
	Berlin Disc	2/26/99	12/31/01		Bandung	9/1/00	8/31/02		Jersey City	3/14/01	3/02
	Bradford	5/1/01	12/31/01		Brisbane WBS	7/5/01	12/31/01		Kansas City Zoo	3/23/01	9/22/01
	Cheshire Oaks	12/31/00			Calgary Imx	6/15/01	12/30/01		Little Rock	3/24/01	9/23/01
	Colorado Springs Cmk	5/25/01	12/31/01		Grand Canyon	11/1/99	2/28/02		Los Angeles CSC	3/16/01	9/15/01
	Goteborg	3/14/01	12/14/01		Houston MNS	5/25/01	10/25/01		Louisville	5/1/01	9/1/01
	Kansas City Sci	5/1/00	12/01		Karlshamn	9/1/00	9/1/01		Lubbock	4/13/01	10/12/01
	King of Prussia UA	5/25/01	11/30/01		Mobile	6/1/01	9/30/01		Miami Imx	3/15/01	9/14/01
	London BFI	6/1/01	12/31/01		Mumbai	8/15/01	8/14/02		Milwaukee	3/30/01	9/29/01
	Madrid	10/00	10/01		Munich	4/2/01	4/1/02		Montreal VP	4/26/01	10/25/01
	Miami Imx	6/22/01	12/31/01		Pitea	6/3/00	11/30/01		Myrtle Beach	3/16/01	9/15/01
	Munich	1/15/01	3/31/02		Saint Louis Arch	12/1/00	9/4/01		Norwalk	6/15/01	9/30/01
E3Dcc	Strasbourg UGC	11/29/00	11/28/01		San Jose	6/1/00	6/1/02		Oklahoma City	3/11/01	8/31/01
	Alamogordo	5/25/01	11/30/01		Singapore DC	5/26/01	5/25/02		Pensacola	3/10/01	9/9/01
	Calgary SC	12/1/00	12/1/01		Syracuse	7/1/01	1/1/02		Philadelphia	6/15/01	12/14/01
	Copenhagen	12/1/00	12/1/01		Taejon Earth	9/1/00	9/1/01		Pittsburgh	4/7/01	10/12/01
	Karlshamn	6/1/01	12/31/01		Wuerzburg	7/1/01	12/31/01		Portland	3/16/01	9/15/01
	Kofu	5/1/01	12/31/01		Charlotte	9/16/99	8/15/01		Quebec	3/1/01	9/1/01
	Osaka Sci	6/00	12/31/01		Reno Fleisch	11/17/00	12/31/01		Regina	3/15/01	9/14/01
	Regina	5/21/01	12/31/01		Sudbury	1/00	12/02		Richmond SMV	6/9/01	10/19/01
	Sakai	4/1/01	9/30/01		Vantaa	9/1/00	8/31/01		Saint Paul	6/14/01	12/13/01
	Stockholm	5/00	12/01		Langley FP	4/27/01	8/24/01		San Antonio 2D	3/16/01	9/15/01
Everest	Tijuana	2/15/01	8/31/01	GN	Montreal FP	2/9/01	12/31/01	GP	San Diego RHF	3/16/01	9/3/01
	Tokyo ISEC	3/1/01	9/30/01		Paris Geo	2/27/01	12/31/01		San Jose	5/24/01	10/4/01
	Tondabayashi	4/18/01	10/1/01		Stockholm	9/00	12/31/01		Shreveport	3/17/01	9/16/01
	Amneville Gau	1/31/01	10/31/01		Taipei AM	3/30/01	9/30/02		Singapore SC	4/1/01	9/30/01
	Berlin Disc	1/1/01	10/31/01		Toronto FP	5/11/01	9/11/01		Spokane	3/30/01	9/29/01
	Calgary Imx	6/11/01	9/11/01		Chicago MSI	6/15/01	11/15/01		Syracuse	3/24/01	9/23/01
	Charleston SC	6/28/01	9/27/01		Cleveland	8/1/01	2/1/02		Taichung NMNS	8/15/01	8/14/02
	Dublin Reg	4/20/01	9/19/01		Berlin CS	4/5/01	10/31/01		Tampa MOSI	5/25/01	11/15/01
	Goteborg	4/21/01	10/20/01		Berlin Disc	4/5/01	10/31/01		Toronto OP	3/15/01	9/14/02
	Karuizawa Sei	4/1/01			Alamogordo	4/1/00	9/30/01		Vienna	4/6/01	10/11/01
Extreme	La Coruna	11/1/00	10/31/01	HC	San Simeon			L5	Wash NMNH	3/8/01	9/7/01
	Malta	12/6/00	9/30/01		Dallas Cmk	1/1/01	6/30/02		Alamogordo	8/3/01	1/31/02
	Manchester UCI	4/6/01	4/5/02		Honolulu Con	5/1/00	2/28/02		Baltimore	5/25/01	12/31/01
	Niagara	3/20/01	10/4/01		Xalapa	2/1/01	8/1/01		Berlin Disc	8/15/00	8/14/01
	Nyack Imx	6/22/01	10/11/01		Bochum NeUe	5/24/01	8/31/01		Bochum NeUe	8/26/99	8/25/01
	Perth	11/1/00	10/31/01		Galveston	5/15/01	9/14/01		Dusseldorf NeUe	8/26/99	8/25/01
	Sandton ISA	3/9/01	9/29/01		Buffalo Reg	12/15/99	12/31/01		Galveston	5/15/01	9/14/01
	Sandton ISA	3/30/01	9/30/01		Lincolnshire Reg	1/1/01	12/31/01		Nyack Imx	2/1/01	5/1/04
	Sydney WBS	2/19/01	8/31/01		Lubbock	2/2/01	8/1/01		Sacramento Imx	7/1/01	10/1/04
	Vancouver Imx	2/23/01	9/01		Nashville Reg	1/1/01	12/31/01		San Antonio 2D	5/15/01	8/15/01
Extreme	Vienna	7/6/01	10/11/01	IA	Omaha	3/1/01	8/31/01	LB	Apple Valley Imx	5/15/01	9/6/01
	Austin	6/2/01	12/2/01		Pittsburgh	6/23/01	2/1/02		Chattanooga	5/3/96	
	Berlin CS	4/6/01	12/6/01		Rochester Cmk	3/1/01	3/1/02		Cedar Rapids	3/23/01	9/30/01
	Berlin Disc	5/2/00	10/01		Seattle Dome	3/1/01	2/28/02		Dwingeloo	5/1/01	4/30/03
	Honolulu Con	8/18/00	8/17/02		Tsuruga	7/1/01	9/30/01		Hartford Crn	10/27/00	10/31/01
	Madrid	6/22/00	12/31/01		Apple Valley Imx	7/15/00	12/31/01		Karlshamn	1/15/01	9/15/01
	Malta	12/6/00	12/7/02		Baltimore	10/6/00	10/5/02		Oklahoma City	6/9/01	10/31/01
	Manchester UCI	11/10/00	11/30/01		Berlin Disc	6/1/01	5/31/02		Townsville	1/1/01	10/31/01
	Munich	4/12/99			Harrisburg	9/9/99			Vienna	7/6/01	10/11/01
	Philadelphia	7/13/01	9/27/01		Kuwait City	12/25/00	12/24/01	LW	Albuquerque	5/5/01	11/4/01
	Providence Imx	6/6/01	8/31/01	ITD	Lincolnshire Reg	6/1/00	8/31/01		Myrtle Beach	5/1/01	4/30/02
	Regina	9/29/00	9/28/01		New Rochelle Reg	1/1/01	12/31/01		New York AMNH	4/14/01	4/30/02

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
MJTMM	Phoenix	6/1/01	12/31/01		Langley FP	2/9/01	8/9/01	T90 TBAA	Fort Worth	6/29/01	11/1/01
	Roanoke	7/1/01	12/31/01		Las Vegas Imx	7/13/01			Nashville Reg	4/15/01	8/31/01
	Vancouver SW	6/30/01	6/30/02		Lincolnshire Reg	5/11/01			Seattle PSC 1	3/1/01	9/4/01
	Atlanta FMNH	3/30/01	9/30/01		Los Angeles Univ	7/16/01			Norwalk	11/20/98	12/31/03
	Baltimore	1/27/01	9/1/01		Memphis Muv	6/15/01			Oakland	7/1/00	9/30/01
	Barcelona	5/3/01	5/2/02		Rochester Cmk	6/15/01			San Jose	1/10/01	12/31/02
	Dayton	2/2/01	10/2/01		San Juan Mega	4/26/01			Corpus Christi	3/9/01	3/8/02
	Dearborn	2/9/01	8/9/01		Santa Clara	3/23/01			Warner Robins	7/92	
	Hamaoka	4/11/01	9/24/01		Sioux Falls	6/15/01			Wash NASM	7/1/76	
	Hastings	3/14/01	9/14/01		Spokane	6/15/01			Alamogordo	7/1/99	8/31/01
MOE	Karuizawa Sei	4/1/01		OG OMATS	Sydney WBS	7/26/01		TF	Glasgow	2/9/01	10/9/01
	London ONT	3/2/01	9/2/01		Tokyo IMAX	8/4/01			Kuwait City	1/1/01	8/31/01
	Malta	5/17/01	9/7/01		Toronto FP	3/01	9/01		Miami Imx	5/18/01	8/31/01
	Monrovia Krik	3/30/01	8/30/01		Toronto OP	2/2/01	8/2/01		Saint Paul	3/30/01	8/31/01
	Philadelphia	2/2/01	9/29/01		Tulsa Cmk	7/20/01			Shreveport	3/30/01	9/30/01
	San Diego RHF	4/6/01	8/31/01		Woodbridge FP	2/2/01	8/2/01	Trex	Amneville Gau	3/28/01	3/27/02
	Sandusky	5/6/01	10/28/01		Woodridge Cmk	5/24/01			Ankara	1/22/00	
	Shakopee	5/11/01	9/14/01		Gurnee	4/14/01	10/28/01		Barcelona	10/99	
	Adelaide WBS	5/1/01	12/31/02		Mexico City Pap	1/1/01	8/31/01		Bradford	4/5/99	12/31/01
	Bandung	9/1/00	8/31/02	OO	Montpellier Gau	8/31/00	9/30/01		Bristol	4/6/01	4/5/02
	Boston MOS	1/1/01	6/30/02		Atlanta FMNH	5/25/01	11/25/01		Buford Reg	8/13/99	12/31/01
	Cape Town ISA	3/5/01	2/28/03		Dallas SP	5/25/01			Cape Town ISA	3/1/01	5/31/02
	Corpus Christi	3/15/01	2/14/02		Los Angeles CSC	6/22/01	12/20/01		Charleston SC	9/1/00	2/1/02
	Fort Worth	1/1/01	3/30/02		Mexico City Pap	6/1/01	1/31/02		Colorado Springs Cmk	9/10/00	12/31/01
	Glasgow	2/9/01	9/7/01		Orlando SC	3/10/01	10/9/01		Dearborn	5/1/00	8/31/01
	Indianapolis CMI	7/14/00	1/1/02		Poltiers Imax	2/1/01	2/28/02		Edmonton SSC	7/1/01	10/4/01
	Langley FP	3/1/01	12/31/02		San Diego NHM	3/31/01			Halifax	5/1/00	10/31/01
	Las Vegas Imx	12/1/00	8/31/02		Singapore SC	3/6/01	8/5/01		Harrisburg	5/27/00	9/30/01
	London ONT	6/1/01	11/30/01	RSATM	Tampa MOSI	3/16/01	8/30/01		Karuizawa Sei	6/23/01	12/31/01
MOF	Manchester UCI	11/10/00	12/31/01		Wash MNH	9/12/00	11/13/02		Langley FP	1/18/00	2/12/02
	Melbourne WBS	5/1/01	12/31/01		Cathedral City	10/1/98	10/30/01		London SM	7/21/01	1/20/02
	Mumbai	3/23/01	3/22/02		Warsaw IT	9/6/00	9/5/01		Montpellier Gau	3/24/99	9/23/01
	Munich	4/2/01	4/1/02	RTW S&R	Santa Clara	3/1/01	10/1/01		Montreal FP	12/14/00	2/12/02
	Oakland	3/1/01	8/30/01		Cathedral City	10/1/98	10/30/01		Munich	7/29/99	11/30/01
	Orlando SC	3/1/01	8/30/01		Dallas Cmk	5/1/00	5/1/02		Nashville Reg	5/14/00	11/10/01
	Oslo	3/20/01	9/19/01		London ONT	5/1/00	8/30/01		Oslo	4/12/00	10/11/01
	Pitea	3/1/01	2/28/02		Munich	10/14/99	11/30/01		Poltiers Solido	2/1/00	1/31/03
	Saint Augustine	8/1/01	12/31/01		Quebec	4/1/00	3/31/02		Stockholm	2/1/01	7/31/02
	San Jose	2/8/01	12/31/02		Auckland	4/30/01	10/30/01		Tsuruga	6/1/01	10/31/01
	Sandton ISA	3/5/01	2/28/03		Boston MOS	2/16/01	3/02		Tulsa Cmk	4/14/00	12/31/01
	Strasbourg UGC	11/29/00	11/28/01		Columbus COSI	6/16/01	6/16/02		Virginia Beach	1/8/99	12/31/01
	Sudbury	1/1/01	9/30/01	SAA	Dallas SP	2/11/01	8/30/02		Warsaw IT	11/17/00	11/16/01
MOTM MTM	Vancouver Imx	12/00	1/30/02		Dearborn	6/22/01	10/31/01	TTL	Winnipeg	5/1/01	9/30/01
	Wuerzburg	4/16/01	12/31/01		Houston MNS	2/10/01	9/2/01		Las Palmas	7/1/01	6/30/02
	Cedar Rapids	8/1/01	11/30/01		Kansas City Sci	4/21/01	9/27/01		Seattle PSC 1	4/1/01	8/31/01
	Huntsville	1/10/01	1/9/02		Milwaukee	6/8/01	11/8/01		Toronto OSC	6/1/00	3/2/02
	Pensacola	11/8/96			Munich	6/14/01	12/13/01	UGs	Alamogordo	5/25/01	1/30/02
	Speyer Imax	1/1/01	10/31/01		New York AMNH	2/10/01	9/24/01		Ankara	5/01	
	Berlin Disc	5/31/01	11/30/01		Sandy	8/24/01	8/23/02		Oslo	12/15/00	12/15/01
	Addison Mar	9/1/00	9/1/01	SE	Vienna	7/6/01	12/31/01		Montpellier Gau	3/21/01	4/23/02
	Houston SCH	6/28/97	12/31/01		Monterrey Mex	6/1/01	12/1/01	WAMnv Whales	Berlin Disc	7/16/01	1/31/02
	King of Prussia UA	1/1/01	12/31/03		Nagano Hot	7/1/01	9/16/01		Denver MNH	3/2/01	10/01
	Mississauga FP	4/6/01	8/31/02		New Rochelle Reg	4/20/01	8/24/01		Hartford Crn	7/15/01	12/31/01
	San Jose	5/4/00	5/3/03		Toronto OSC	3/6/98	3/31/02		Hutchinson	5/25/01	11/25/01
	Toronto OP	3/1/01	7/31/04		Adelaide WBS	6/20/01	12/19/01		Indianapolis CMI	7/13/01	11/8/01
	Woodridge Cmk	1/1/01	6/30/02		Lehi	6/1/01	10/1/01		Lehi	7/14/01	4/2/02
MWH	Bochum NeUe	5/3/01	10/01		Denver MNH	7/1/01	12/31/01		Melbourne WBS	5/1/01	12/31/01
	Hague	6/26/01	11/01	SFTGS	Hong Kong	4/1/01	9/30/01		Menlyn ISA	3/30/01	9/30/01
	Munich	4/4/01	9/01		Jersey City	10/7/00	9/01	Wildfire	Mobile	6/1/01	9/30/01
	Speyer Imax	4/11/01	9/01		Kansas City Zoo	1/13/01	9/30/01		Columbus COSI	9/1/00	9/1/01
	Vienna	1/26/01	10/11/01		Monterrey Mex	3/29/01	9/26/01		Tempe Imx	5/18/01	10/31/01
Niagara	Bandung	9/1/00	8/31/02		Oakland	9/15/00	9/14/01	WOC	Osaka Sun	6/1/01	10/31/01
	Beijing	12/31/00	12/30/01		Oslo	3/1/01	12/31/01		Rochester Cmk	7/13/01	9/30/01
	Niagara	7/1/86			Taipei AM	3/1/01	2/28/03	Wolves	Albuquerque	4/1/00	1/3/02
	San Jose	6/1/00	6/1/02		Tempe Imx	3/1/01	12/31/01		Anchorage	5/14/00	5/20/04
	Tianjin	1/1/01	12/31/01		Wash NASM	2/15/01	8/15/01		Columbus COSI	2/01	9/1/01
Nsync	Addison Mar	5/11/01			Bristol	4/1/00			Dallas SP	5/1/00	9/01
	Chicago NP	6/1/01			Alamogordo	4/1/01	9/30/01		Duluth	5/1/01	11/1/01
	Columbus COSI	2/18/01		SOLOE SupeSpee	Branson	3/23/01	1/6/02		Saint Paul	10/1/00	9/1/01
	Dallas Cmk	3/2/01	9/2/01		Dearborn	5/1/01	10/30/01		Yellowstone	6/1/01	
	Dearborn	6/1/01			Kansas City Sci	6/9/01	10/15/01	Yell	Hampton	4/6/01	10/5/01
	Fort Lauderdale	3/23/01			Niagara	6/1/01	10/1/01		Indianapolis CMI	7/1/01	12/31/01
	Goteborg	5/4/01			Puebla	5/15/01	11/15/01		Lehi	8/15/01	11/15/01
	Hampton	2/9/01	8/9/01		Richmond SMV	4/28/01	9/14/01		Tianjin	1/1/01	12/31/01
	Hartford Crn	4/27/01			Syracuse	9/1/97	6/30/02	ZC	Zion	5/24/94	
	Indianapolis CMI	6/1/01			Tempe Imx	7/15/01	11/15/01				
	Kansas City Sci	2/2/01	8/20/01		Cathedral City	10/1/98	10/30/01				

August 2001 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Addison Mar	Galapago	6/23/00	12/31/01		IA	5/24/01	8/31/01		Wolves	2/01	9/1/01
	MTM	9/1/00	9/1/01		L5	8/26/99	8/25/01	Columbus Mar	Galapago	12/1/00	12/31/01
	Nsync	5/11/01			MWH	5/3/01	10/01	Copenhagen	AllAcces	8/6/01	11/11/01
Adelaide WBS	Cyberwor	4/4/01	9/30/01	Bogota	CV	3/29/01	9/10/01		Dolphins	5/1/01	10/31/01
	MOE	5/1/01	12/31/02	Boksburg ISA	AEK	9/15/00	9/30/01		E3Dcc	12/1/00	12/1/01
	SFTGS	6/20/01	12/19/01	Boston MOS	JAC	6/15/01	11/14/01		JAC	4/6/01	10/5/01
Aguascalientes	CV	4/1/01	3/31/02		MOE	1/1/01	6/30/02	Corpus Christi	MOE	3/15/01	2/14/02
Alamogordo	E3Dcc	5/25/01	11/30/01		SAA	2/16/01	3/02		TF	3/9/01	3/8/02
	HC	4/1/00	9/30/01	Bradford	Cyberwor	3/1/01	2/28/02	Dallas Cmk	ATSOT	6/15/01	10/31/01
	L5	8/3/01	1/31/02		E3D	5/1/01	12/31/01		HD	1/1/01	6/30/02
	SupeSpee	4/1/01	9/30/01		Trex	4/5/99	12/31/01		Nsync	3/2/01	9/2/01
	TR	7/1/99	8/31/01	Branson	Africa	4/15/01	12/31/01		S&R	5/1/00	5/1/02
	UGs	5/25/01	1/30/02		Alaska	5/1/99	3/14/02	Dallas SP	OO	5/25/01	
Albuquerque	LW	5/5/01	11/4/01		SupeSpee	3/23/01	1/6/02		SAA	2/11/01	8/30/02
	Wolves	4/1/00	1/3/02	Brisbane WBS	Alaska	4/5/01	4/30/02		Wolves	5/1/00	9/01
Amneville Gau	Everest	1/31/01	10/31/01		Cyberwor	3/1/01	8/31/01	Dayton	DIA	5/26/01	9/3/01
	Trex	3/28/01	3/27/02		GC	7/5/01	12/31/01		MJTMM	2/2/01	10/2/01
Anchorage	Wolves	5/14/00	5/20/04	Bristol	BP	7/1/00	9/30/01	Dearborn	Cyberwor	10/6/00	10/6/01
Ankara	BP	1/22/00			Cyberwor	10/20/00	10/19/01		MJTMM	2/9/01	8/9/01
	E3D	7/1/00			DIS	7/1/01	6/30/02		Nsync	6/1/01	
	Trex	1/22/00			SOLOE	4/1/00			SAA	6/22/01	10/31/01
	UGs	5/01			Trex	4/6/01	4/5/02		SupeSpee	5/1/01	10/30/01
Apple Valley Imx	AIWC	3/1/01	9/1/01	Brussels	CDS	1/1/01	8/31/01		Trex	5/1/00	8/31/01
	Dolphins	1/31/01	10/31/01		Galapago	5/1/01	12/31/01	Denver MNH	Solarmax	7/1/01	12/31/01
	Galapago	5/1/00	12/31/01	Buffalo Reg	IOTS	12/15/99	12/31/01		Whales	3/2/01	10/01
	ITD	7/15/00	12/31/01	Buford Reg	Trex	8/13/99	12/31/01	Detroit	JAC	5/15/01	11/14/01
	LB	5/15/01	9/6/01	Calgary Imx	Everest	6/11/01	9/11/01	Dublin Reg	AEK	1/1/01	12/31/01
Atlanta FMNH	JAC	3/16/01	9/15/01		GC	6/15/01	12/30/01		Everest	4/20/01	9/19/01
	MJTMM	3/30/01	9/30/01		JAC	3/15/01	9/14/01	Duluth	JAC	3/23/01	9/22/01
	OO	5/25/01	11/25/01	Calgary SC	E3Dcc	12/1/00	12/1/01		Wolves	5/1/01	11/1/01
Auckland	AIWC	2/5/01	10/1/01	Cape Town ISA	AIWC	10/13/00	9/1/01	Dusseldorf NeUe	L5	8/26/99	8/25/01
	AlienAdv	11/00	11/01		JAC	5/14/01	11/13/01	Dwingeloo	LS	5/1/01	4/30/03
	AllAcces	7/1/01	10/31/01		MOE	3/5/01	2/28/03	Edmonton SSC	Alaska	2/16/01	9/4/01
	Cyberwor	4/4/01	12/31/01		Trex	3/1/01	5/31/02		Amazon	10/9/98	10/31/01
	SAA	4/30/01	10/30/01	Cathedral City	AIWC	5/18/00	9/10/01		Dolphins	5/1/01	10/31/01
Austin	Extreme	6/2/01	12/2/01		RSATM	10/1/98	10/30/01		Trex	7/1/01	10/4/01
Baltimore	AllAcces	4/6/01	9/30/01		S&R	10/1/98	10/30/01	Fort Lauderdale	AllAcces	5/25/01	12/21/01
	CDS	2/2/01	8/31/01		T40	10/1/98	10/30/01		Cyberwor	10/6/00	10/6/01
	ITD	10/6/00	10/5/02	Cedar Rapids	LS	3/23/01	9/30/01		Dolphins	4/16/01	10/6/01
	L5	5/25/01	12/31/01		MOF	8/1/01	11/30/01		Nsync	3/23/01	
	MJTMM	1/27/01	9/1/01	Charleston SC	Africa	2/13/01	8/31/01	Fort Worth	Alaska	5/26/01	8/16/01
Bandung	GC	9/1/00	8/31/02		AllAcces	6/1/01	9/13/01		CV	10/1/00	10/1/03
	MOE	9/1/00	8/31/02		CDS	4/1/01	9/30/01		JAC	3/9/01	9/8/01
	Niagara	9/1/00	8/31/02		Everest	6/28/01	9/27/01		MOE	1/1/01	3/30/02
Bangkok	CDS	4/6/01	10/6/01		Trex	9/1/00	2/1/02		T40	6/29/01	11/1/01
Barcelona	CDS	5/4/01	5/5/02	Charlotte	GF	9/16/99	8/15/01	Frankfurt NeUe	AllAcces	7/19/01	7/31/02
	Dolphins	10/15/00	10/14/01		JAC	3/23/01	9/22/01		Cyberwor	3/8/01	3/7/02
	E3D	5/11/00		Chattanooga	Galapago	8/26/00	9/15/01	Galveston	AllAcces	6/8/01	9/14/01
	MJTMM	5/3/01	5/2/02		LB	5/3/96			Dolphins	3/7/01	9/9/01
	Trex	10/99		Cheshire Oaks	E3D	12/31/00			Imagine	5/15/01	9/14/01
Beijing	Niagara	12/31/00	12/30/01	Chicago MSI	GP	6/15/01	11/15/01		L5	5/15/01	9/14/01
Berlin CS	AlienAdv	2/1/00	12/31/01		JAC	3/9/01	9/8/01	Glasgow	Dolphins	10/5/00	10/4/01
	AllAcces	5/3/01	10/2/01	Chicago NP	Nsync	6/1/01			MOE	2/9/01	9/7/01
	CDS	1/15/00	8/31/01	Cincinnati	AIWC	8/24/01	2/1/02		TR	2/9/01	10/9/01
	Extreme	4/6/01	12/6/01		JAC	3/9/01	9/8/01	Goteborg	E3D	3/14/01	12/14/01
	HaunCast	4/5/01	10/31/01	Cleveland	AllAcces	6/1/01	8/31/01		Everest	4/21/01	10/20/01
Berlin Disc	E3D	2/26/99	12/31/01		Amazon	11/1/00	10/31/01		Nsync	5/4/01	
	Everest	1/1/01	10/31/01		GP	8/1/01	2/1/02	Grand Canyon	GC	11/1/99	2/28/02
	Extreme	5/2/00	10/01		JAC	3/9/01	9/8/01	Gurnee	OG	4/14/01	10/28/01
	HaunCast	4/5/01	10/31/01	Colorado Springs Cmk	AllAcces		8/3/01	Hague	Amazon	2/1/01	10/31/01
	ITD	6/1/01	5/31/02		11/15/01				Dolphins	6/30/01	10/31/01
	L5	8/15/00	8/14/01		CDS	8/31/01	12/31/01		JAC	4/1/01	9/1/01
	MOTM	5/31/01	11/30/01		E3D	5/25/01	12/31/01		MWH	6/26/01	11/01
	Whales	7/16/01	1/31/02		Trex	9/10/00	12/31/01	Halifax	Cyberwor	4/12/01	8/11/01
Birmingham	AIWC	5/26/01	8/24/01	Columbus COSI	Nsync	2/18/01			Dolphins	5/21/01	11/24/01
	JAC	3/24/01	9/23/01		SAA	6/16/01	6/16/02		Trex	5/1/00	10/31/01
Bochum NeUe	Cyberwor	3/8/01	3/7/02		Wildfire	9/1/00	9/1/01	Hamaoka	MJTMM	4/11/01	9/24/01
	Galapago	9/1/00	8/31/02								

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Hampton	AIWC	7/15/01	1/14/02	Kyoto	TR	1/1/01	8/31/01	Mississauga FP Mobile	MTM	4/6/01	8/31/02
	CV	1/8/99	12/31/01		Alaska	3/21/98	2/28/02		GC	6/1/01	9/30/01
	Nsync	2/9/01	8/9/01		Everest	11/1/00	10/31/01		Whales	6/1/01	9/30/01
Harrisburg	Yell	4/6/01	10/5/01	La Coruna	Dolphins	5/1/01	4/30/04	Monrovia Krik	MJTMM	3/30/01	8/30/01
	CDS	3/10/01	8/31/01		Africa	7/1/01	8/31/01		SE	6/1/01	12/1/01
	Cyberwor	7/4/01	11/3/01	Langley FP	Galapago	6/1/01	5/31/02	Monterrey Mex	Solarmax	3/29/01	9/26/01
	ITD	9/9/99			GN	4/27/01	8/24/01		AEK	6/13/01	6/12/02
Hartford Crn	JAC	5/31/01	11/30/01		MOE	3/1/01	12/31/02		BP	5/1/00	12/31/01
	Trex	5/27/00	9/30/01		Nsync	2/9/01	8/9/01	Montpellier Gau	Cyberwor	1/1/01	12/31/03
	LS	10/27/00	10/31/01	Las Palmas	Trex	11/8/00	2/12/02		Dolphins	11/1/00	10/31/01
	Nsync	4/27/01			TTL	7/1/01	6/30/02		OMATS	8/31/00	9/30/01
Hastings	Whales	7/15/01	12/31/01		AllAcces	4/6/01	4/5/04		Trex	3/24/99	9/23/01
	GBR	6/4/01	12/31/01	Las Vegas Imx	MOE	12/1/00	8/31/02	Montreal FP	WAMnv	3/21/01	4/23/02
Hibbing	MJTMM	3/14/01	9/14/01		Nsync	7/13/01			GN	2/9/01	12/31/01
	AJ	6/1/01	9/16/01		SFTGS	6/1/01	10/1/01		Trex	12/14/00	2/12/02
	AJ	4/1/01	3/31/03	Lehi	Whales	7/14/01	4/2/02	Montreal VP	Dolphins	9/1/00	8/01
Hong Kong	CDS	4/1/01	11/30/01		Yell	8/15/01	11/15/01		JAC	4/26/01	10/25/01
	Solarmax	4/1/01	9/30/01		IOTS	1/1/01	12/31/01	Mumbai	AEK	3/23/01	3/22/02
	AllAcces	7/1/01	9/30/01	Lincolnshire Reg	ITD	6/1/00	8/31/01		BP	3/23/01	3/22/02
Honolulu Con	Extreme	8/18/00	8/17/02		Nsync	5/11/01			GC	8/15/01	8/14/02
	HH	5/1/00	2/28/02		Dolphins	8/1/01	7/31/02	Munich	MOE	3/23/01	3/22/02
	Africa	5/24/01	10/25/01	Lisbon	JAC	3/24/01	9/23/01		AIWC	9/4/00	9/1/01
Houston MNS	Alaska	5/24/01	10/25/01		AIWC	5/1/01	11/25/01		Dolphins	1/1/01	10/31/01
	GC	5/25/01	10/25/01		Cyberwor	10/20/00	10/19/01		E3D	1/15/01	3/31/02
	JAC	5/24/01	11/21/01	Little Rock	Dolphins	4/1/01	9/30/01	London BFI	Extreme	4/12/99	
	SAA	2/10/01	9/2/01		E3D	6/1/01	12/31/01		GC	4/2/01	4/1/02
Houston SCH	DIA	1/18/93	7/12/02		Dolphins	9/8/00	10/31/01		MOE	4/2/01	4/1/02
	DIS	7/30/94	7/12/02	London ONT	MJTMM	3/2/01	9/2/01		MWH	4/4/01	9/01
	MTM	6/28/97	12/31/01		MOE	6/1/01	11/30/01	Myrtle Beach	S&R	10/14/99	11/30/01
Hull	Dolphins	3/1/01	10/31/01		S&R	5/1/00	8/30/01		SAA	6/14/01	12/13/01
	JAC	7/1/01	12/31/01	London SM	BP	10/2/00	10/1/01		Trex	7/29/99	11/30/01
Huntsville	DIA	1/1/00	12/31/01		Cyberwor	10/20/00	10/19/01	Nashville Reg	AJ	2/1/01	3/1/02
	DIS	10/1/98	12/31/01	Los Angeles CSC	Trex	7/21/01	1/20/02		AlienAdv	6/1/01	12/31/01
	JAC	5/26/01	9/5/01		Galapago	11/5/99	9/14/01		CDS	6/1/00	8/31/01
Hutchinson	MOF	1/10/01	1/9/02		JAC	3/16/01	9/15/01		Dolphins	3/10/00	10/31/01
	JAC	3/16/01	9/15/01	Los Angeles Univ	OO	6/22/01	12/20/01	Nagano Hot	JAC	3/16/01	9/15/01
	Whales	5/25/01	11/25/01		AIWC	5/24/01			LW	5/1/01	4/30/02
Indianapolis CMI	JAC	3/16/01	9/15/01		Nsync	7/16/01			SE	7/1/01	9/16/01
	MOE	7/14/00	1/1/02	Louisville	JAC	5/1/01	9/1/01		IOTS	1/1/01	12/31/01
	Nsync	6/1/01			IOTS	2/2/01	8/1/01	New Orleans	T40	4/15/01	8/31/01
Indianapolis WR	Whales	7/13/01	11/8/01		JAC	4/13/01	10/12/01		Trex	5/14/00	11/10/01
	Yell	7/1/01	12/31/01	Lucerne	Amazon	3/1/01	8/31/01		Cyberwor	5/25/01	8/30/01
	Closed	1/15/01	11/01		Dolphins	11/1/00	10/31/01		ITD	1/1/01	12/31/01
	Africa	10/7/00		Madrid	Dolphins	3/15/00	3/14/02	New Rochelle Reg	SE	4/20/01	8/24/01
Jersey City	CDS	4/4/01	9/3/01		E3D	10/00	10/01		LW	4/14/01	4/30/02
	JAC	3/14/01	3/02		Extreme	6/22/00	12/31/01		SAA	2/10/01	9/24/01
	Solarmax	10/7/00	9/01	Malta	Africa	2/01	2/27/02	New York Loews	ATSOT	5/1/00	12/31/01
Kansas City Sci	E3D	5/1/00	12/01		Everest	12/6/00	9/30/01		Everest	3/20/01	10/4/01
	Nsync	2/2/01	8/20/01		Extreme	12/6/00	12/7/02	Niagara	Niagara	7/1/86	
	SAA	4/21/01	9/27/01		MJTMM	5/17/01	9/7/01		SupeSpee	6/1/01	10/1/01
	SupeSpee	6/9/01	10/15/01	Manchester UCI	DIS	11/10/00	11/9/01		AllAcces	7/1/01	9/2/01
Kansas City Zoo	CTPA	6/9/01			Everest	4/6/01	4/5/02	Norwalk	JAC	6/15/01	9/30/01
	JAC	3/23/01	9/22/01		Extreme	11/10/00	11/30/01		T90	11/20/98	12/31/03
	Solarmax	1/13/01	9/30/01		MOE	11/10/00	12/31/01		CDS	6/22/01	9/30/01
	CDS	1/3/01	9/30/01	Melbourne WBS	Alaska	10/19/00	12/31/01	Nyack Imx	Dolphins	5/25/01	9/25/01
Kaohsiung	Cyberwor	6/29/01	6/20/02		Cyberwor	3/1/01	9/30/01		Everest	6/22/01	10/11/01
	E3Dcc	6/1/01	12/31/01		MOE	5/1/01	12/31/01		L5	2/1/01	5/1/04
	GC	9/1/00	9/1/01	Memphis Muv	Whales	5/1/01	12/31/01	Oakland	Antarc	1/1/01	12/1/02
Karlshamn	LS	1/15/01	9/15/01		Nsync	6/15/01			MOE	3/1/01	8/30/01
	Everest	4/1/01			AIWC	6/30/01	2/22/02		Solarmax	9/15/00	9/14/01
	MJTMM	4/1/01		Memphis Pink	Alaska	2/24/01	2/22/02		TBAA	7/1/00	9/30/01
Karuizawa Sei	Trex	6/23/01	12/31/01		Dolphins	11/4/00	9/3/01	Oklahoma City	JAC	3/11/01	8/31/01
	E3D	5/25/01	11/30/01		Africa	3/9/01	9/30/01		LS	6/9/01	10/31/01
	MTM	1/1/01	12/31/03	Menlyn ISA	Whales	3/30/01	9/30/01		AIWC	8/1/01	2/1/02
Kitakyushu	DIS	4/1/01	3/31/02		OMATS	1/1/01	8/31/01		IOTS	3/1/01	8/31/01
	E3Dcc	5/1/01	12/31/01	Mexico City Pap	OO	6/1/01	1/31/02	Orlando SC	MOE	3/1/01	8/30/01
	DIA	7/21/85			E3D	6/22/01	12/31/01		OO	3/10/01	10/9/01
Kofu	CV	3/15/01	3/14/02		JAC	3/15/01	9/14/01		E3Dcc	6/00	12/31/01
	Africa	12/25/00	12/24/01	Miami Imx	TR	5/18/01	8/31/01	Osaka Sci	WOC	6/1/01	10/31/01
	Cyberwor	12/25/00	12/24/01		JAC	3/30/01	9/29/01		CDS	1/20/01	8/31/01
Kuala Lumpur NP	ITD	12/25/00	12/24/01		SAA	6/8/01	11/8/01		Cyberwor	11/29/00	11/29/01
				Milwaukee							
Kuwait City								Osaka Sun			

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Oulu	MOE	3/20/01	9/19/01	San Francisco Loews	Dolphins	6/1/01		Taipei AM	GN	3/30/01	9/30/02
	Solarmax	3/1/01	12/31/01		9/3/01				Solarmax	3/1/01	2/28/03
	Trex	4/12/00	10/11/01		Extreme	6/29/01	9/29/01		AJ	1/1/01	12/31/01
	UGs	12/15/00	12/15/01		AIWC	5/19/00	9/1/01		AllAcces	4/6/01	8/21/01
	AEK	5/1/01	4/30/02	San Jose	BP	5/4/00	5/3/03	Taipei MCRC	Cyberwor	6/1/01	9/30/01
Paris Geo	GN	2/27/01	12/31/01		CV	10/12/00	10/11/02		ITD	3/15/01	3/1/02
Pensacola	JAC	3/10/01	9/9/01		GC	6/1/00	6/1/02		AJ	8/31/01	1/30/02
Perth	MOF	11/8/96			JAC	5/24/01	10/4/01	Tampa MOSI	Alaska	9/1/00	9/01
	AlienAdv	3/15/01	12/31/01		MOE	2/8/01	12/31/02		DIS	11/11/98	
	Everest	11/1/00	10/31/01	San Juan Mega	MTM	5/4/00	5/3/03		JAC	5/25/01	11/15/01
Philadelphia	CDS	4/5/01	9/27/01		Niagara	6/1/00	6/1/02	Tempe Imx	OO	3/16/01	8/30/01
	Extreme	7/13/01	9/27/01		TBAA	1/10/01	12/31/02		Solarmax	3/1/01	12/31/01
	JAC	6/15/01	12/14/01		Nsync	4/26/01			SupeSpee	7/15/01	11/15/01
Phoenix	MJTTM	2/2/01	9/29/01	San Simeon	HCBTD			Tianjin	Wildfire	5/18/01	10/31/01
	Alaska	8/1/01	1/1/02		Dolphins	3/9/01	12/8/01		Niagara	1/1/01	12/31/01
	LW	6/1/01	12/31/01		Everest	3/9/01	9/29/01		Yell	1/1/01	12/31/01
Pitea	GC	6/3/00	11/30/01		Everest	3/30/01	9/30/01	Tijuana	Dolphins	5/5/01	11/4/01
	MOE	3/1/01	2/28/02		Extreme	6/22/01			E3Dcc	2/15/01	8/31/01
	IOTS	6/23/01	2/1/02	Sandusky	MOE	3/5/01	2/28/03	Tokorozawa	AIWC	7/7/01	9/30/01
Pittsburgh	JAC	4/7/01	10/12/01		MJTTM	5/6/01	10/28/01		CDS	7/7/01	10/31/01
	AlienAdv	2/1/00	2/1/02		Alaska	4/13/01	8/14/01	Tokyo IMAX	Nsync	8/4/01	
	OO	2/1/01	2/28/02	Sandy	SAA	8/24/01	8/23/02		E3Dcc	3/1/01	9/30/01
Poitiers Imax	Cyberwor	2/1/01	1/31/06		RTW	3/1/01	10/1/01		E3Dcc	4/18/01	10/1/01
Poitiers Imax 3D	Trex	2/1/00	1/31/03	Santa Clara	IOTS	3/1/01	2/28/02	Tondabayashi	BP	4/12/01	9/30/01
Poitiers Solido	AIWC	5/24/01	10/1/01		AllAcces	5/4/01	9/6/01		GN	5/11/01	9/11/01
Portland	JAC	3/16/01	9/15/01		T40	3/1/01	9/4/01		Nsync	3/01	9/01
Providence Imx	CDS	8/3/01	12/3/01		TTL	4/1/01	8/31/01	Toronto OP	AllAcces	4/6/01	10/6/01
	Extreme	6/6/01	8/31/01		CDS	4/6/01	10/31/01		JAC	3/15/01	9/14/02
	ITD	10/7/00	10/6/03	Seattle Dome	MJTTM	5/11/01	9/14/01		MTM	3/1/01	7/31/04
Puebla	CDS	1/2/01	8/31/01		JAC	3/17/01	9/16/01	Toronto OSC	Nsync	2/2/01	8/2/01
	SupeSpee	5/15/01	11/15/01		TR	3/30/01	9/30/01		CDS	6/23/01	
	AIWC	6/19/01	10/18/01	Seattle PSC 1	GC	5/26/01	5/25/02		Cyberwor	11/10/00	5/3/02
Quebec	JAC	3/1/01	9/1/01		JAC	4/1/01	9/30/01	Townsville	SE	3/6/98	3/31/02
	S&R	4/1/00	3/31/02		OO	3/6/01	8/5/01		TTL	6/1/00	3/2/02
	AJ	2/16/01	9/4/01		Galapago	3/10/01	3/9/02	Tsuruga	LS	1/1/01	10/31/01
Regina	E3Dcc	5/21/01	12/31/01		Nsync	6/15/01			IOTS	7/1/01	9/30/01
	Extreme	9/29/00	9/28/01	Sinsheim	Dolphins	5/1/01	10/31/01	Tulsa Cmk	Trex	6/1/01	10/31/01
	JAC	3/15/01	9/14/01		AIWC	7/15/01	1/14/02		AlienAdv	5/18/01	12/31/01
Reno Fleisch	GF	11/17/00	12/31/01		Extreme	5/1/00			AllAcces	8/3/01	11/15/01
Richmond SMV	JAC	6/9/01	10/19/01		MOF	1/1/01	10/31/01	Vancouver Imx	ITD	6/1/00	6/30/02
	SupeSpee	4/28/01	9/14/01		MWH	4/11/01	9/01		Nsync	7/20/01	
	LW	7/1/01	12/31/01	Spokane	JAC	3/30/01	9/29/01		Trex	4/14/00	12/31/01
Rochester Cmk	AllAcces	8/3/01	11/15/01		Nsync	6/15/01		Vancouver SW	Africa	9/00	4/02
	CV	1/1/01	6/30/02		AEK	3/1/00	8/30/01		AIWC	2/23/01	9/01
	Cyberwor	4/4/01	12/31/01	Stockholm	Dolphins	10/1/00	3/31/02		Alaska	5/4/01	9/01
Rochester MSC	IOTS	3/1/01	3/1/02		E3Dcc	5/00	12/01	Vantaa	Everest	2/23/01	9/01
	ITD	6/1/00	6/1/02		GN	9/00	12/31/01		Extreme	5/4/01	9/01
	Nsync	6/15/01			Trex	2/1/01	7/31/02		Galapago	5/4/01	9/01
Sacramento Imx	WOC	7/13/01	9/30/01	Strasbourg UGC	Africa	11/29/00	11/28/01	Victoria	MOE	12/00	1/30/02
	Dolphins	11/3/00	10/31/01		E3D	11/29/00	11/28/01		ChanJian	2/01	10/01
	AIWC	5/17/01	9/4/01		MOE	11/29/00	11/28/01		LW	6/30/01	6/30/02
Saint Augustine	CDS	7/6/01	11/30/01		AJ	6/1/01	6/30/02	Vienna	GF	9/1/00	8/31/01
	Extreme	5/11/01	9/27/01		Alaska	5/24/01	6/30/02		Alaska	6/1/01	1/18/02
	L5	7/1/01	10/1/04	Sudbury	AllAcces	7/15/01	12/31/01		AllAcces	8/3/01	10/11/01
Saint Louis Arch	Alaska	5/24/01	12/31/01		CDS	5/5/01	9/8/01	Virginia Beach	Dolphins	3/1/01	9/15/01
	AllAcces	7/20/01	9/3/01		GF	1/00	12/02		AIWC	4/6/01	10/11/01
	MOE	8/1/01	12/31/01		MOE	1/1/01	9/30/01		AllAcces	7/6/01	10/11/01
Saint Louis SC	GC	12/1/00	9/4/01	Sydney WBS	AlienAdv	11/00	11/01	Warsaw IT	Amazon	7/6/01	10/11/01
Saint Paul	CV	5/1/01	9/2/01		CDS	12/24/99	8/31/01		BP	12/8/00	12/31/01
Sakai	JAC	6/14/01	12/13/01		Cyberwor	3/1/01	9/30/01		Everest	7/6/01	10/11/01
	TR	3/30/01	8/31/01		Everest	2/19/01	8/31/01	WBS	Extreme	1/26/01	10/11/01
	Wolves	10/1/00	9/1/01	Syracuse	Extreme	2/16/01	2/16/02		JAC	4/6/01	10/11/01
San Antonio 2D	E3Dcc	4/1/01	9/30/01		Nsync	7/26/01			LS	7/6/01	10/11/01
	Dolphins	1/1/01	8/01		GC	7/1/01	1/1/02	WBS	MWH	1/26/01	10/11/01
	JAC	3/16/01	9/15/01		JAC	3/24/01	9/23/01		SAA	7/6/01	12/31/01
San Diego NHM	L5	5/15/01	8/15/01		SupeSpee	9/1/97	6/30/02		Cyberwor	11/24/00	9/30/01
	OO	3/31/01		Taejon Earth	GC	9/1/00	9/1/01	WBS	Galapago	1/15/00	
	CTPA	6/22/01	12/31/01		Galapago	1/1/01	12/31/01		Trex	1/8/99	12/31/01
San Diego RHF	JAC	3/16/01	9/3/01		JAC	8/15/01	8/14/02		TF	7/92	
	MJTTM	4/6/01	8/31/01						AEK	9/7/00	3/7/02

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Wash NASM	ATSOT	4/27/01	9/30/01	Woodbridge FP Woodridge Cmk	Trex	5/1/01	9/30/01	Yokohama SC Zion	Cyberwor	3/3/01	3/23/02
	BP	9/7/00	9/7/01		Nsync	2/2/01	8/2/01		ZC	5/24/94	
	RSATM	9/6/00	9/5/01		Extreme	8/3/01	10/3/01				
	Trex	11/17/00	11/16/01		Galapago	6/23/00					
	AIWC	6/1/01	10/1/01		MTM	1/1/01	6/30/02				
Wash NMNH	Solarmax	2/15/01	8/15/01	Wuerzburg	Nsync	5/24/01					
	TF	7/1/76			Cyberwor	12/15/00	12/14/01				
	CDS	4/6/01	8/31/01		GC	7/1/01	12/31/01				
	Galapago	10/27/99			MOE	4/16/01	12/31/01				
Winnipeg	JAC	3/8/01	9/7/01	Xalapa Yellowstone	HH	2/1/01	8/1/01				
	OO	9/12/00	11/13/02		Extreme	11/1/99	10/31/02				
	Cyberwor	3/26/01	9/26/01		Wolves	6/1/01					

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	Nsync	'N Sync: Bigger than Live	2001	RBFC
Africa	Africa: the Serengeti	1994	HMNS	OG	Olympic Glory	1999	MEGA
AIWC	Adventures in Wild California	2000	MFF	OMATS	Old Man and the Sea, The	1999	PPB
AJ	Amazing Journeys	1999	HMNS	OO	Ocean Oasis	2000	SFI
Alaska	Alaska: Spirit of the Wild	1997	HMNS	RSATM	Rolling Stones At the Max	1991	IMAX
AlienAdv	Alien Adventure	1999	3D nWP	RTW	Race the Wind	1989	IMAX
AllAcces	All Access	2001	IMAX	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
Amazon	Amazon	1997	MFF	SAA	Shackleton's Antarctic Adventure	2001	NOVA
Antarc	Antarctica	1991	MSI	SE	Special Effects	1996	IMAX
ATSOT	Across the Sea of Time	1995	3D SPC	SFTGS	Search for the Great Sharks	1992	SMM
BP	Blue Planet	1990	IMAX	Solarmax	Solarmax	2000	MSI
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	SOLOE	Secret of Life on Earth	1996	IMAX
ChanJian	Chang Jiang: The Great River of China	1999	DTI	SupeSpee	Super Speedway	1997	SLC
CTPA	China: The Panda Adventure	2001	IMAX	T40	Titanica (short)	1992	IMAX
CV	Cosmic Voyage	1996	IMAX	T90	Titanica (long)	1992	IMAX
Cyberwor	Cyberworld 3D	2000	3D IMAX	TBAA	To Be An Astronaut	1992	DCI
DIA	Dream is Alive, The	1985	IMAX	TF	To Fly!	1976	MFF
DIS	Destiny in Space	1993	IMAX	TR	Thrill Ride	1997	SPC
Dolphins	Dolphins	2000	MFF	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
E3D	Encounter in the Third Dimension	1999	3D nWP	TTL	To The Limit	1989	MFF
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000	nWP	UGs	Ultimate G's: Zac's Flying Dream	2000	3D MD
Everest	Everest	1998	MFF	WAMnv	Water and Man (new ver.)	2000	XL
Extreme	Extreme	1999	EP	Whales	Whales	1997	DCI
Galapago	Galapagos	1999	3D IMAX	Wildfire	Wildfire: Feel the Heat	1999	PCI
GBR	Great Barrier Reef, The	1981	SMM	WOC	Wings of Courage	1994	3D SPC
GC	Grand Canyon: The Hidden Secrets	1985	DCI	Wolves	Wolves	1999	PCI
GF	Gold Fever	1999	SKF	Yell	Yellowstone	1994	DCI
GN	Great North	2000	TVA	ZC	Zion Canyon	1994	WCPI
GP	Greatest Places	1998	SMM				
HaunCast	Haunted Castle	2001	3D nWP				
HC	Hail Columbia!	1982	IMAX				
HCBTD	Hearst Castle: Building the Dream	1996	DCI				
HD	Hidden Dimension (aka FMHG)	1997	3D IMAX				
HH	Hidden Hawaii	1992	DCI				
IA	Island Adventure	1996	G47				
Imagine	Imagine	1994	3D IMAX				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
JAC	Journey into Amazing Caves	2001	MFF				
L5	L5: First City in Space	1996	3D IMAX				
LB	Last Buffalo	1990	3D IMAX				
LS	Living Sea, The	1994	MFF				
LW	Lost Worlds: Life in the Balance	2001	PCI				
MJTMM	Michael Jordan To the Max	2000	GSS				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	TVA				
MTM	Mission to Mir	1997	IMAX				
MWH	Majestic White Horses, The	2001	MRF				
Niagara	Niagara	1987	DCI				

August 2001 Bookings Count

# Film	# Film	# Film	# Film	# Film
52 JAC	12 SAA	7 Wolves	3 TF	1 GBR
30 Dolphins	11 ITD	6 DIS	3 TTL	1 HC
28 Cyberwor	10 Africa	6 GN	3 UGs	1 HCBTD
28 Nsync	10 OO	6 LW	2 CTPA	1 HD
28 Trex	10 Solarmax	6 TR	2 GP	1 IA
26 E3D	9 BP	5 Amazon	2 HaunCast	1 Imagine
26 MOE	9 IOTS	5 MWH	2 HH	1 MOTM
24 CDS	9 L5	5 Niagara	2 LB	1 OG
22 AllAcces	9 SupeSpee	5 S&R	2 OMATS	1 RTW
21 AIWC	9 Whales	4 DIA	2 RSATM	1 SOLOE
20 Extreme	8 CV	4 GF	2 SFTGS	1 T90
17 Everest	7 AEK	4 MOF	2 TBAA	1 WAMnv
16 GC	7 AJ	4 SE	2 Wildfire	1 ZC
15 Alaska	7 AlienAdv	4 T40	2 WOC	
15 MJTMM	7 LS	4 Yell	1 Antarc	
14 Galapago	7 MTM	3 ATSOT	1 ChanJian	

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

<p>Academy of Motion Picture Arts and Sciences 8949 Wilshire Boulevard Beverly Hills, CA 90211-1972 Tel: 310-247-3000 www.oscars.org</p> <p>aGepro Cinéma 100 Rue de Sevres Boulogne, 92100 FRANCE Tel: +33-1-46 03 01 77 Fax: +33-1-48 25 86 17</p> <p>Avalanche Hunter, LLC PO Box 1392 Telluride, CO 81435 USA Tel: 970-728-6990 Fax: 970-728-6990</p> <p>BBC Large Format Films BBC White City, Room 4502 201 Wood Lane London, W12 7TS ENGLAND, UK Tel: +44-20-8752-4406 Fax: +44-20-8752-6555</p> <p>Blue Sky AB Box 229 Vasteras, SE-72106 SWEDEN Tel: +46-21-189597 Fax: +46-21179119</p> <p>Buena Vista Pictures Distribution BVP 350 S. Buena Vista Street Burbank, CA 91521-1232 USA Tel: 818-567 5007 www.disney.go.com</p> <p>Caisse de dépôt et placement du Québec 1981, avenue McGill College Montréal, QC H3A 3C7 CANADA Tel: 514-842-3261 Fax: 514-847-2498 www.lacaisse.com</p> <p>Candide Media Works, Inc. 27 W. 24th Street, Suite 202 New York, NY 10010 USA Tel: 212-647-0400 Fax: 202-647-8255 www.candidemedia.com</p> <p>Cedar Point Amusement Park PO Box 5006 Sandusky, OH 44871-8006 USA Tel: 419-626-0830 Fax: 419-627-2347 www.cedarpoint.com</p> <p>Cinemark USA, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 www.cinemark.com</p> <p>CineVentures - Alaska PO Box 92287 Anchorage, AK 99509-2287 USA Tel: 907-563-9171 Fax: 907-563-9182</p> <p>Consolidated Film Industries 959 North Seward Street Hollywood, CA 90038 USA Tel: 323-960-7200 Fax: 323-962-8746 www.cfi-hollywood.com</p>	<p>Dennis Earl Moore Productions, Inc. 137 Atlantic Avenue Brooklyn Heights, NY 11201-5504 USA Tel: 718-875-8024 Fax: 718-522-4358</p> <p>Dentsu Tec, Inc. DTI 1-8-9 Tsukiji, Chuo-ku Tokyo, 104-8411 JAPAN Tel: +81-3-5551-9306 Fax: +81-3-5551-8810</p> <p>Desert IMAX Theater 68-510 East Palm Canyon Drive Cathedral City, CA 92234 USA Tel: 760-324-7333 Fax: 760-324-2787 www.desertimax.com</p> <p>Destination Cinema, Inc. DCI 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 www.destinationcinema.com</p> <p>Deutsches Museum Museumsinsel 1 Munich, D-80059 GERMANY Tel: +49-89-21125-105 Fax: +49-89-21125-120 www.fdt.de</p> <p>Edwards Theatres Circuit, Inc. 300 Newport Center Drive Newport Beach, CA 92660 USA Tel: 949-640-4600 Fax: 949-721-7170 www.moviegoers.com/edwards/</p> <p>Efilm 1146 N. Las Palmas Los Angeles, CA 90038-1209 Tel: 213 463-7041 Fax: 213 465-7342</p> <p>Equus Films 53-55 Brisbane Street Surry Hills Sydney, 2010 AUSTRALIA Tel: +61-2-9281-1266 Fax: +61-2-9281-3269</p> <p>Extreme Productions EP 4107A - 11 Street S.E. Calgary, AB T2G 3H1 CANADA Tel: 403-263-6036 Fax: 403-263-6130 www.extreme70mmfilm.com</p> <p>Famous Players, Inc. 146 Bloor Street West Toronto, ON M5S 1P3 CANADA Tel: 416-969-7800 www.famousplayers.com</p> <p>First E Productions FEP Haghluta Vägen 32 Värmdö, 139 34 SWEDEN Tel: +46-857-02-0665 Fax: +46-8-5195-5100 Gatlinburg IMAX Theatre 322 Airport Road Gatlinburg, TN 37738 USA</p> <p>Gaylord Entertainment 1 Gaylord Drive Nashville, TN 37214 USA Tel: 615-316-6580</p>	<p>Giant Screen Sports GSS 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.giantscreensports.com</p> <p>Giant Screen Theater Association 444 Cedar St, Ste 810 Piper Jaffray Plaza Saint Paul, MN 55101 USA Tel: 651-292-9884 Fax: 651-292-9901 www.giantscreentheater.com</p> <p>Goto Optical Manufacturing Co. GOTO 4-16 Yazaki-cho Fuchu-shi Tokyo, 183-8530 JAPAN Tel: +81-423-62 5311 Fax: +81-423-61 9571</p> <p>Graphic Films Corporation GFC 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103 www.graphicfilms.com</p> <p>H5B5 Media AG Rosenheimer Strasse 145 F Munich, Bavaria 81671 GERMAN- NY Tel: +49-89 4525 4741 Fax: +49 89 4525 4747 www.h5b5.com</p> <p>Houston Museum of Natural Science HMNS 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-629-4600 Fax: 713-623-4125 www.hmns.org</p> <p>Howard Hall Productions 2171 La Amalitia Road Del Mar, CA 92014 USA Tel: 619-259-8989 Fax: 619-792-1467</p> <p>Ideal Entertainment 8787 Shoreham Drive #602 Los Angeles, CA 90069 USA Tel: 323-939-3399 Fax: 323-939-3009</p> <p>Imagica USA, Inc. 5320 McConnell Avenue Los Angeles, CA 90066-7026 USA Tel: 310-305-8081 Fax: 310-305-7563</p> <p>Imax Ltd. IMAX 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 www.imax.com</p> <p>Imax Space Ltd. 45 Charles Street East, Ste 402 Toronto, ON M4Y 1S2 CANADA Tel: 416-960-4434</p>	<p>Infinity Filmworks 19405 Bilmoor Place Tarzana, CA 91356 USA</p> <p>Iwerks Entertainment IWRK 4520 West Valerio Street Burbank, CA 91505-1046 USA Tel: 818-841-7766 www.iwerks.com</p> <p>James D. Stern Productions 676 N Michigan, Ste 3600 Chicago, IL 60611 USA Tel: 312-787-2205 Fax: 312-787-2208</p> <p>Large Format Cinema Association 28241 Crown Valley Parkway PMB 401 Laguna Niguel, CA 92677 USA Tel: 949-831-1142 Fax: 949-831-4948 www.lfca.org</p> <p>Living Pictures Pty Ltd. 83 Frenchs Forest Road Seaforth, NSW 2092 AUSTRAL- IA Tel: +61-2-9949-5199 Fax: +61-2-9949-4977</p> <p>Loews IMAX Theatre 100 Universal Plaza, CityWalk Universal City, CA 91608 USA Tel: 818-760-8100 www.theatres.sre.sony.com/imax/ universal/index.html</p> <p>L-Squared Entertainment 9300 Wilshire Blvd, Suite 108 Beverly Hills, CA 90212 USA Tel: 310-587-2100 Fax: 310-587-2121 www.lsqr.com</p> <p>MacGillivray Freeman Films, Inc. MFF P.O. Box 205 2470 South Coast Highway Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 www.macfreefilms.com</p> <p>Machine Age Films, LLC 4048 Benedict Canyon Dr Sherman Oaks, CA 91423 USA Tel: 818-906-8008 Fax: 818-906-8008</p> <p>MacLeod Productions 502 10th Street Santa Monica, CA 90402 USA Tel: 310-395-4739 Fax: 310-452-2007</p> <p>Mandalay Media Arts 10635 Santa Monica Blvd, Ste 125 Los Angeles, CA 90025 USA Tel: 310-441-2590 Fax: 310-441-2595</p> <p>Marcus Theatres Corporation 250 E. Wisconsin Ave. Milwaukee, WI 53202-4222 USA Tel: 414-905-1500 Fax: 414-905-2668 www.marcustheaters.com</p>	<p>MegaSystems, Inc. MEGA 1515 Locust Street, Ste 700 Philadelphia, PA 19102 USA Tel: 215-546-5300 Fax: 215-546-2443 www.megasystem.com</p> <p>MKPE Inc. 23679 Calabasas Rd #519 Calabasas, CA 91302-1502 USA Tel: 818-225-8030 Fax: 818-225-8029 www.mkpe.com</p> <p>MR-Film MRF Auhofstrasse 70 Vienna, A-1130 AUSTRIA Tel: +43-1-876-8715 Fax: +43-1-876-8715</p> <p>MTM Funds Management 14 Argyle Place Sydney, 2000 AUSTRALIA Tel: +61 2-92 47 50 66 Fax: +61 2-92 47 97 98</p> <p>Mugen Distribution MD 575A rue Hugues Laval, QC H7P 3K7 CANADA Tel: 450-963-3080 Fax: 450-963-4962</p> <p>Museum of Science and Industry MSI 57th Street and Lake Shore Drive Chicago, IL 60637-2093 USA Tel: 773-684-1414 Fax: 773-684-5678 www.msichicago.org</p> <p>N.e.U.e. Theater GmbH & Co.K.G. Viktoriastrasse 29 Bochum, 447787 GERMANY Tel: +49-23-496-1710 Fax: +49-234-961-7199</p> <p>National Air and Space Museum 6th Street and Independence Avenue, SW Washington, DC 20560 USA Tel: 202-357-1675 Fax: 202-357-1652 www.nasm.edu/nasm/IMAX/</p> <p>National Geographic Films 1145 17th Street, NW Washington, DC 20036 USA Tel: 202-857-7000 Fax: 202-775-6590 www.nationalgeographic.com/ main.html</p> <p>National Wildlife Productions 3210 Kinsrow Ave, #361 Eugene, OR 97401 USA Tel: 541-345-5171 Fax: 541-345-5179 www.nwf.org/nwf/nwp</p> <p>National Wildlife Productions 1100 Wildlife Center Drive Reston, VA 20190 USA Tel: 703-438-6077 www.nwf.org/nwf/nwp</p> <p>New Detroit Science Center 5020 John R. Street Detroit, MI 48202 USA Tel: 313-577-8400 Fax: 313-832-1623</p>	<p>www.sciencedetroit.org/imax.html</p> <p>nWave Pictures 10839 Washington Blvd. Culver City, CA 90232 USA Tel: 310-815-2880 Fax: 310-845-1716 www.nwave.com</p> <p>nWave Pictures Distribution nWP 34 E. Putnam Ave, Suite 103 Greenwich, CT 06830 USA Tel: 203-661-5678 Fax: 203-661-5556</p> <p>O Entertainment 31878 Camino Capistrano, Suite 101 San Juan Capistrano, CA 92675 USA Tel: 949-443-3222 Fax: 949-443-3223</p> <p>Oh-Gata c/o Japan Science Service Kitanomaru Koen, 2-1, Chiyoda-ku Tokyo, 102 JAPAN Tel: +81-3-3212-8781 Fax: +81-3-3212-8788 www.ohgata.org</p> <p>Ontario Place Corporation 955 Lakeshore Boulevard West Toronto, ON M6K 3B9 CANADA Tel: 416-314-9773 Fax: 416-314-9989 www.ontarioplace.com</p> <p>Panavision Inc. 6219 De Soto Avenue Woodland Hills, CA 91367 USA Tel: 818-316-1000 Fax: 818-316-1021</p> <p>Paradise F.X. Corp. 7011 Hayvenhurst Ave, Unit A Van Nuys, CA 91406 USA Tel: 818-785-3100 Fax: 818-785-3313 www.paradise3d.com</p> <p>Pfizer, Inc. 235 E. 42nd New York, NY 10017 USA Tel: 212-573-2323 www.pfizer.com</p> <p>Primesco Communications, Inc. PCI 1200 McGill College, Suite 2210 Montreal, QC H3B 4G7 CANA- DA Tel: 514-874-9551 Fax: 514-874-9068 www.primesco.com</p> <p>Principal Media Group Picture House 65 Hopton Street, Bankside London, SE1 9LR ENGLAND, UK Tel: +44-20-7928-9287 Fax: +44-20-7928-9886 www.principalmedia.com</p> <p>Productions Dussart PD 14, rue des Carrières Suresnes, 92150 FRANCE Tel: +33 1 4204 6645 Fax: +33 1 4204 6645 www.orilargeformat.com</p>
---	--	---	---	--	---

Directory, cont'd

Productions Pascal Blais, Inc.

PPB

1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

Really BIG Film Corp. **RBFC**

423 S. Amaz Dr.
Los Angeles, CA 90048 USA
Tel: 310-273-8831
Fax: 310-278-2215
www.rbfcinc.com

Regal Cinemas

7132 Commercial Park Drive
Knoxville, TN 37918 USA
Tel: 865-922-1123
Fax: 865-922-3188
www.regalcinemas.com

Reuben H. Fleet Science Center

P.O. Box 33303
San Diego, CA 92163 USA
Tel: 619-238-1233
Fax: 619-685-5771
www.rhffleet.org

Rigaud Production

19 rue de L'Eglise
Puteaux, 92800 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11

S.C. Johnson and Son, Inc.

1525 Howe Street, MS 66
Racine, WI 53703 USA

Science Museum of Minnesota

SMM

120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-4504
Fax: 651-221-9433
www.smm.org

Science Place

P.O. Box 151469
Dallas, TX 75315-1469 USA
Tel: 214-428-5555
Fax: 214-428-2033
www.scienceplace.org

SK Films, Inc. **SKF**

163 Queen Street East, Ste 100
Toronto, ON M5A 1S1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428
www.shafesbury.org

Sky East, Inc. **SEI**

Mita Higashimori Bldg. Suite 401
2-13-9 Mita, Minato-ku
Tokyo, 108-0073 JAPAN
Tel: +81-3 3798-1118
Fax: +81-3 3798-1125

Sky High Entertainment, Inc.

840 Begin Street
Quebec, QC G1S 4R1 CANADA
Tel: 418-682-1443
Fax: 418-682-1655
www.shemovie.com

Sony Pictures Classics, Large

Format SPC

550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570
www.cinergetics.com/SPC.htm

Stephen Low Company **SLC**

795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Summerhays Films, Inc. **SFI**

13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 858-674-6000
Fax: 858-674-6006

Super 70 Entertainment, Inc.

17885 133rd Way
Jupiter, FL 33478 USA
Tel: 305-663-9339
Fax: 305-663-9336

Swiss Museum of Transport and

Communication
Lidostrasse 5
Lucerne, CH-6006 SWITZERLAND
Tel: +41-41-370-4444
Fax: +41-41-370-6168
www.imax.ch

TAARNA Studios

305 de la Commune Ouest, Suite 100
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844
www.taarnastudios.com

Tim Liversedge Productions

P.O. Box 236
Maun, BOTSWANA
Tel: +267-662340
Fax: +267-662643

TVA International Large-Format

TVA

465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

Volcanic Ocean Films

795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

WGBH Enterprises **WGBH**

1964 N. Howe Street, Suite 3
Chicago, IL 60614 USA
Tel: 312-255-1370
Fax: 312-255-1372

Willy Bogner Filmproduktion

GmbH **WBF**
Sankt-Veit-Strasse 4
Munich, Bavaria D-81673
GERMANY
Tel: +49-89-43606-545
Fax: +49-89-43606-503
www.skilothemax.com

Wolper Organization

4000 Warner Blvd
Burbank, CA 91522 USA
Tel: 818-954-1421
Fax: 818-954-1593

World Cinemax Productions, Inc.

WCPI

130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

World's Biggest Screen Pty. Ltd.

Level 5, 9 Barrack St
Sydney, NSW 2000 AUSTRALIA
Tel: +61 2 8259-0200
Fax: +61 2 9262 5411
www.imax.com.au

XLargo **XL**

108 bis rue Championnet
Paris, 75018 FRANCE
Tel: +33-1-42 59 56 26
Fax: +33-1 42 59 56 28

Classifieds

POSITIONS SOUGHT

LF Project Manager / Designer

Progressive project manager and design professional with over five years' experience in the large-format industry is seeking a position or consultancy work with a client currently developing plans for a large-format theater. Will act as theater client's representative in dealing with large-format equipment supplier, design consultants, and contractors to effect design, control costs, and oversee project. Most recently with IMAX Corporation, I have designed and developed a number of large-format theaters throughout North America.

Contact Joe Chimenti at 905-465-5279 or at JChimenti@aol.com

Experienced LF Producer/Line Producer

Looking to explore interesting and challenging opportunities. I have successfully produced 15/70 (IMAX), 5/70 2D and 3D, 8/70 3D, 35mm 3D, and high-definition (including 24p) 3D films. I have also completed feature films, television shows, and commercials. I have a strong visual effects background, including supervising effects for large-format and television projects. All of these have come in on time and on budget. I hold dual American and British citizenship, which allows me to work throughout Europe.

Please contact me at budapest@earthlink.net or at 818-710-8860.

Large Format Sales/Marketing

I am seeking a position in large-format sales and marketing and conceptual planning. My experience includes sales and strategizing of large-format ride simulation and specialty theaters, innovative LF post-production services, 3D film and video (including development of large-format 3D glasses), and working on two trend-setting series TV productions.

I would consider myself to be a visionary in the field. If you are interested and would like to see my résumé or otherwise hear back from me, please contact me at lfman2001@yahoo.com.

Classified Advertising

is accepted in the category of Employment.

The rate for organizations to post job opening announcements is US\$0.50 per word.

There is no charge for individuals to post an ad in the "Position Sought" category.

POSITION OPENINGS

IMAX Projectionist

Liberty Science Center is one of the nation's top science education museums, as well as the

home of North America's largest IMAX Dome theater. We seek a skilled, detail-oriented individual to operate our state-of-the-art IMAX motion picture projection equipment and perform routine maintenance and film handling procedures.

A technical background and A/V, electronics, or film technology experience are necessary. Familiarity with electrical and/or mechanical principles and strong troubleshooting and problem-solving skills are essential.

LSC offers a competitive salary, comprehensive benefits package and an exciting work environment. Candidates must be able to work a flexible schedule including weekends, evenings, and holidays.

For consideration, please forward resume and salary expectation to:

Liberty Science Center
Attn: HR Dept.
Liberty State Park
Jersey City, NJ 07305
Fax: (201) 432-5111

E-mail: re-sumes@lsc.org

LF Examiner SUBSCRIPTION ORDER FORM

Enter my one-year subscription (11 monthly issues) to LF Examiner for US\$327. (\$US377 outside North America).

I understand that if at any time I am not completely satisfied I can receive a refund of my full subscription price.

☐ Bill me

☐ Visa

☐ Mastercard

☐ AmEx

☐ Check

☐ Purchase Order

Credit card account:

exp

Name (please print)

Title

Company

Phone number

Address

Fax number

City

State/Province

Zip/Postal Code

Country

E-mail address

LF Examiner • 5430 Lynx Lane • #223 • Columbia, MD 21044 USA • (410) 997-2780 • Fax: (410) 997-2786 • orders@cinergetics.com

SHORTS

Cathedral City to remain open

The **Desert IMAX Theatre** in Cathedral City, CA, will remain open, thanks to the approval by the city council of a US\$456,000 budget. Locals and LF industry observers had expected the council to abandon the struggling theater, but the unanimous June 27 vote will keep the doors open for at least another year.

The 280-seat 3D/SR theater, which opened in April 1999, was to be part of a major downtown redevelopment project planned by the local government. However, the rest of the development, including shopping and restaurants, failed to materialize, and in the absence of any other attractions the theater drew only a fraction of its projected attendance. Late last year the owner, **Entertainment Leaders, Inc.**, defaulted on several payments on its construction loan, and the city assumed control of the theater. Theater manager **Ed Bisaillon**, who had been brought in by ELI, was retained by the city to oversee the facility. The city is now seeking a management company to assume theater operations.

Bisaillon tells *LFX* that part of the budget will be used to hire sales and marketing staff to help build up attendance. He praised the local residents who packed two city council meetings to support the theater.

Cathedral City is located in the Coachella Valley, near Palm Springs. The region has a year-round population of about 240,000, and twice that in the winter.

Ontario Place marks 30th b-day

The world's first permanent LF theater, the **Cinesphere** at Ontario Place in Toronto, marked its 30th anniversary on May 22, 1971. Although located inside a dome, the 750-seat theater is a 60x80-ft. (18.2x24.2-m) flat-screen IMAX installation. Ontario Place is a recreational park operated by the provincial government

that features a concert venue, marina, children's play area, and a WWII warship and museum.

This summer the theater has been running new prints of its first two features, *North of Superior* (1971) and *Catch the Sun* (1973), as part of the park's anniversary celebrations. On Aug. 11, at a 30th anniversary employee reunion, **Imax Corp.** founder and director **Graeme Ferguson** will speak about the making of *North of Superior*.

(See also Peter Crane's recollection of the opening of two landmark theaters 25 years ago, on page 3.)



The Cinesphere IMAX theater at Ontario Place, Toronto, opened in 1971.

Academy changes rules

The **Academy of Motion Picture Arts and Sciences** has announced several changes to the rules for the Academy Awards®, several of which affect the LF world.

Documentary short subjects may now qualify for consideration by winning a "best documentary short" award at one of nine specified film festivals.

Rules for the new "Best Animated Feature" category, announced last year (see *Shorts, LF Examiner, October 2000*), were clarified, defining an eligible film as one at least 70 minutes in length, in which "a significant number of the major characters are animated, and animation figures in no less than 75% of the picture's running time." The category will be activated only when the executive committee of the Short Films and Feature Animation

branch determines eight or more films to be eligible.

The Academy also announced that **Freida Lee Mock** had been elected to a three-year term as the first governor of the newly created documentary branch. Each of the Academy's twelve other branches, covering various filmmaking disciplines, has three representatives on the Board of Governors; only the documentary branch has one. Mock won the 1995 Best Documentary Feature Oscar® for *Maya Lin: A Strong Clear Vision*.

Gatlinburg IMAX closes in 26 days

In what is probably a record for shortest-lived LF theater, Tennessee's **Gatlinburg IMAX Theatre**, which opened on July 2, closed on July 27. As reported here last month, **Project Partners, Inc.**, which is building an IMAX theater in Newport, KY, had put together a quick deal with **Imax Corp.** and Gatlinburg developer **Kevin Foley** to reopen a venue that had until recently been a **MegaSystems 8/70** theater. (See *Shorts, LF Examiner, June/July 2001*.)

Although details were not available at press time, the theater was reportedly not performing up to expectations. Several calls to Project Partners' offices were not returned.

GSTA meeting details released

The **Giant Screen Theater Association** has announced schedule details of its annual conference, which will be held in Chicago Sept. 20-25. Twelve new LF feature films and three shorts will be shown, and Canadian talk-show host **Avi Lewis** will be one of the meeting's main speakers. The organization posted the New Films screenings along with the list of participants in the Films in Progress, Films in Development, and Technical Sessions on its Web site, giantscreentheater.com.

The September issue of *LF Examiner* will feature a preview of the conference and a complete schedule of events.

(See **SHORTS** on page 14)